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MANGAJIN

No. 58

JAPAN'S GENERATION X

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The Rocky Aoki Story

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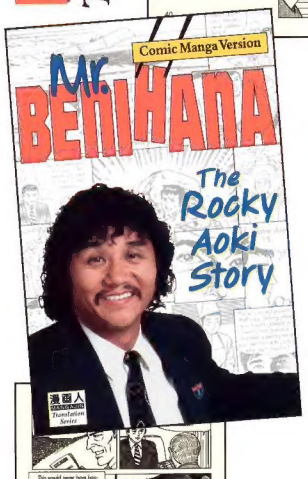

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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Mangajin (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Parkway, Suite 421, Marietta, GA 30062. The yearly subscription rate is $39.95; the yearly overseas subscriptions rate is $80 ($50 to Canada). Periodicals postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: Mangajin, P.O. Box 7119, Marietta, GA 30065. USPS # 006137. The name *Mangajin* is registered in the U.S. Patent & Trademark Office.

Printed in USA

PUBLISHER'S NOTE

Mangajin is moving! We have been up here in Marietta, Georgia, for four years now, but our lease is up and if we stay, we will have to sign on for three more years. We have already outgrown this space, and with our new catalog operation we will need even more room, so really it was just a matter of selecting the best location.

Almost all our employees want to live closer in to town, and being closer to civilization would also give us better access to the various suppliers we work with. The spot we decided on is very near to Georgia Tech, so we anticipate a good supply of impoverished college students who will work for low wages in our warehouse. We will also be close to a couple of art schools, so we're hoping we will also be able to exploit some starving art students to help with the graphics.

As is the case with most moves, we're dreading the packing and unpacking, but looking forward to being in a new office with more room. Please make a note of our new address and phone number.

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Vaughan-Pyne

Coming Up in Issue No. 59

An Introduction to Japanese Political Campaign Spectacles: Sound trucks, white gloves, and vacuous speeches—Robin LeBlanc looks at the art of getting elected in Japan.

Computer Corner: Fujitsu's *Oshaberi-Mate* has ways to make your computer talk.

Manga

- *Kaji Ryūsuke no Gi*: A successful young "corporate warrior" is pressured into carrying on his father's legacy in the political arena (by Hirokane Kenshi, author of *Kachō Shima Kosaku*)
- *Kekkon Shiyōyo*: Two young lovers spend an evening not quite as "hot" as one of them might hope.

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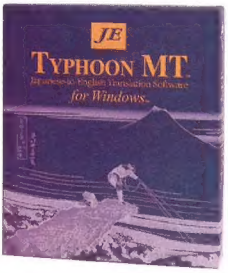

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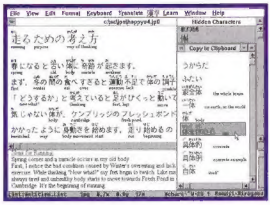

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LETTERS

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065 (Editor@Mangajin.com).*
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Amecomi

Your recent article on American comics in Japan [*Mangajin* No. 55] was quite informative. While I certainly don't think that American comics are "more interesting" than Japanese comics, I do think they're a lot better than most people give them credit for.

One thing that I found especially interesting was the fact that they use footnotes and don't try to "Japanize" them. I only wish US translators of manga would return the favor. All too often in American manga "adaptations," the names and places may be Japanese, but the dialogue, the culture, and somehow even the situations seem all too American. In all fairness, though, it should be pointed out that [Japanese publisher] Sho Pro has it easier, since the average Japanese has more knowledge of American culture than the average American has of Japanese culture, and that the Japanese language can be read from left to right (alleviating the need for flopping) whereas English can't be written right to left.

E. Bernhard Warg
State College, PA

Reggie returns

I followed your recent series on "Reggie" [*Man-gajin* issues No. 49-52] with much interest. I had no idea its author was Robert Whiting, the eminent expert on Japanese baseball.

Recently I did a manga series for Kodansha's *Morning* [magazine] called "Is That True?" In one segment I used a *MAD Magazine* approach to comment on Japan's aging society, and how Japanese businesses would have to cater to this ever-increasing segment of consumers. The *Morning* cover shows an aging Reggie as the premiere slugger of Japanese gateball [a game popular among Japan's senior citizens].

George Gladir
Carlsbad, CA

Dilbert-ification

Since *Calvin and Hobbes* has ceased publication, have you considered as a possible replacement the strip *Dilbert*? It seems to me to be very close to a salaryman manga in style and concept, but with obvious differences resulting from American corporate culture. I think the contrast between *Dilbert* and its Japanese counterparts could be most interesting, particularly to your Japanese readers.

John H. Campbell
Atlanta, GA

We agree, and we are looking into the possibility of adding Dilbert *to our lineup in the fall.*

Websites of the moment

Play with your food! These sites take an irreverrant look at Japan's tastiest export: sushi.

At Wade's Virtual Sushi Parlor, you can order from a typical American sushi menu; before long, your order is "served." The fantasy is easier to sustain with a color monitor.
http://www.gsd.harvard.edu/crstaff/CRstaffhome-WADE-SUSHI.html

To enhance that experience, be sure to visit the clever Sushi Multimedia Page, where you'll find sound files and color swatches. We are anxiously awaiting the addition of sushi smell-o-vision.
http://www.twics.com/~robbs/tmmsushi.html

BLOOPERS

California beach Buddhas

When I was a student of Japanese at the University of California in Santa Cruz, I hired a Japanese exchange student to be my informal language tutor. One day I took her on a long motorcycle ride up the beautiful coastline. We stopped near a certain state park where an elephant seal colony lived. These extremely rare creatures also happen to be one of the more bizarre jokes Mother Nature has played. I described, in Japanese, how the huge animals with their enormous, ridiculous noses come to these beaches every year to mate. I told her that their poor eyesight makes them slightly dangerous because they might charge humans, but that they were so fat they collapse from exhaustion after a few feet.

All this time, my friend was looking at me like I was crazy. Finally, with dawning comprehension, she said, "*Dōbutsu*?" (動物, "Animals?"). It turned out that I had been going on about a colony of big, long-nosed, dim-sighted, aggressive "*daibutsu*" (大仏, "Great Buddhas"), frolicking on the beaches every spring!

KATRINA GLERUM
Tokyo

A delicate(s) task

One of the few chores I was expected to perform at my Japanese host family's house was ironing. Once I told Okāsan that I was almost finished—just had my *pantsu* left to do. I knew I had heard this Japanized English word before, but she looked confused and embarrassed. Using gestures, she pointed out that *pantsu* means "underwear," not "trousers." The word I needed was *zubon*. Eleven years later, I can't erase the image of me ironing underwear.

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The Reverend Jesse Jackson, the president of NOW, and many union and political leaders are making headlines by publicly demanding changes in the way Japanese companies handle personnel matters overseas. The news media tell stories of sexual harassment and the difficulties of doing business with Japanese and Asian companies, almost all of which are headed by *men*. Granted, the Rev. Jackson and others have some valid points, and the press does seem to accurately report the challenges of doing business in Asia. But none of them provide solutions. Stone Bridge Press is proud to have published three solution-oriented books that will help you do business effectively with Japanese and Asian companies. ***The Rice-Paper Ceiling: Breaking through Japanese Corporate Culture*** ($25.00) by Rochelle Kopp is for the Westerner working for Japanese management. It tells you how to evaluate your situation, understand your Japanese boss, and develop mutually beneficial working relationships. (I gave this book to a friend who had just been hired by a Japanese company. He didn't read it. Every night for six months my friend's wife put up with his complaining about the new job. She read the book. Then she made him read it. Everybody is happier now: my friend, the Japanese company, and my friend's wife!) ***Doing Business with Japanese Men: A Woman's Handbook*** ($9.95) by Christalyn Brannen and Tracey Wilen is the only book to look at the uniquely delicate situation that confronts every Western businesswoman, whether traveling to Japan or working with Japanese clients at home. It is loaded with powerful strategies, handy tips, and practical discussions. ***Asia for Women on Business*** ($14.95) by Tracey and Patricia Wilen is a survival guide for the Western businesswoman working in any of the "Four Tigers": Hong Kong, Taiwan, Singapore, or South Korea. It's got information on Asian business customs as well as travel tips. We know controversy sells, but our goal is to provide information that promotes knowledge and understanding. We'll leave the sensationalism to the headline grabbers, and continue to provide you with quality Japan-related books and software about Japan. Let us know what you think.

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広いで省
Hiroi de Shō
The Spacious Saver

Mitsubishi Electric's 広いで省 (*Hiroi de Shō*) was designed to meet the demands of the new Japanese consumer who wants a refrigerator that's spacious, yet space-saving and energy-efficient.

Of course, it never hurts for an appliance to have a catchy name, as well. 広いで省 (*Hiroi de Shō*) sounds like the simple phrase 広いでしょう (*Hiroi deshō*, "It's spacious, isn't it?"), but a word play (kanji play, actually) serves to visually communicate the product benefits. *Hiroi* means "wide/spacious" (nothing tricky here), but *deshō* is written with the kana で (*de*, which can be thought of as "and" for the sake of the pun), and the kanji 省 (*shō*), a prefix meaning "~-saving." In this case, *shō* implies *shō-ene* (省エネ, an abbreviation of *shō-enerugii*, "energy-saving"), as well as *shō-supēsu* ("space-saving").

This refrigerator's features are cutting-edge consumer convenience. In the door, the *manmosu rakku* (マンモスラック, "mammoth rack") tilts forward to provide easy access to tall containers in the rear, while special pockets in the front accommodate small items which are often lost in the depths of lesser fridges. Prepared foods, from sashimi to cold cuts, can be kept fresh in the "spacious chilled compartment" for twice as long as in normal fridge space. The vast freezer is separated into three drawers below the refrigerator. The deep bottom drawer is for long-term storage and bulky items, the upper shallow drawers are for ice and other frozen items soon to be consumed. The ice maker's water tank, which in older models had taken up valuable space, is now "buried" below the front ledge in what was previously dead space. This feature is called *umechattanku* (埋めちゃったンク, "the tank we buried"), another pun which we unfortunately do not have space to fully describe.

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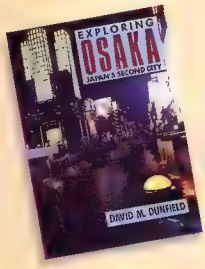

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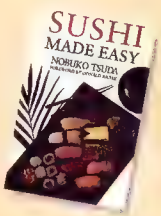

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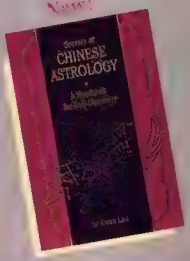

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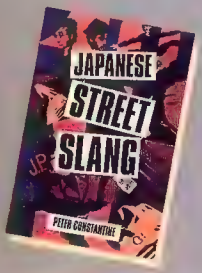

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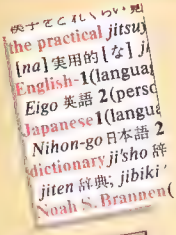

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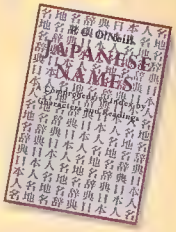

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Japan's Generation X

For better or for worse, the younger generation has a new outlook—and a new attitude. WILLIAM MARSH takes a look at the unpredictable, fragile *X-sedai*.

"The authority of the family head, on which the whole structure was based, is no longer what it once was, and there is much talk of juvenile delinquency, not to be dismissed even though much of it seems alarmist. When and if the last of the old sanctions go, there is no telling what will happen."—Edward Seidensticker, 1957

Alarm signals:

The usual gaggle of dudes is hanging out in front of the convenience store. Crouching on their haunches, splayed over their bikes, zigzagging in ragged loops on their skateboards, they're all working hard at looking bored—and succeeding. You have to step around them to get into the store.

Cosmetics manufacturer Kanebo takes the nation by storm with a lipstick commercial featuring rock idol/actor Kimura Takuya. KimuTaku, as he is affectionately known, wakes up in bed to find that his girlfriend has just finished applying a coat of lipstick to his remarkably full lips. In his shock he "trembles like a kitten," as one viewer put it, but soon gives in to the fantasy and takes up the lipstick. He wears it well and likes it.

Over the radio in a taxi the other day, I learned that a mother in her early twenties had been arrested for negligence. She'd locked her two sons in the car while she went to play pachinko. I didn't catch whether it was the heat or carbon monoxide, but the boys died.

Four youths, the oldest 18 at the time, abducted a high school girl, imprisoned her in a closet in one boy's house, abused her for forty days until she died, then dumped the corpse into a steel drum and poured wet concrete over it. When investigators asked one boy what he'd been thinking as he and the ringleader poured lighter fluid over the girl and lit it, he bristled. He told them in so many words that he hadn't been thinking, so they ought

• gaggle = (騒々しい) 一群 *(sōzoshii) ichigun* • dude = 都会っ子 *tokaikko* / 気取った奴 *kidotta yatsu* • crouch on one's haunches = しゃがむ *shagamu* • kitten = 子猫 *koneko* • bristle = けんか腰になる *kenkagoshi ni naru*

X
?

to have the decency not to pester him about it.

Onlookers who believed they knew the boundaries of Japanese behavior have been dealt countless shocks in the last decade. Homicides are the surreal, exceptionally visible extreme. The political and corporate elite's blunders and arrogance regularly push the envelope of credibility, but are finally less unsettling than incidents that point to the emergence of an apocalyptic generation gap.

Onlookers who believed they knew the boundaries of Japanese behavior have been dealt countless shocks in the last decade. Homicides are the surreal, exceptionally visible extreme.

TROTTING OUT THE LABELS

It would be misleading to imply that mere mention of *X-sedai* (X世代, "Generation X") makes the public tremble. To obtain a different perspective, let's turn to the unique and highly respected almanac known as *imidas* (an acronym standing for "Innovative Multi-Information Dictionary, Annual Series").

Nakano Osamu, the sociologist from Hōsei University who annually writes its *shakai genshō* (社会現象, "social phenomena") section, devoted five of his 1996 entries to tracking the new generation:

- *dankai juniā bunka* (団塊ジュニア文化, "baby-boomer junior culture"). Japan's original boomers, says Nakano, were strident rebels at school yet soon melted into mainstream salaryman culture. Their offspring, however, prioritize quality time with their families or by themselves over corporate loyalty. In one survey, four in five newly hired males said they'd be willing to ditch one company to work for another if the circumstances were right.
- *junsui shōhi sedai* (純粋消費世代, "the pure consumer generation"). Robotically purchasing brand-name goods to impress neighbors and co-workers is out; mulling over function and price carefully and buying to please oneself is in. This highly mature, post-bubble consumer hates being told what to buy or being patronized with special "Japanese" versions of import goods.
- *kaku-kazoku no "kaku"* (核家族の「核」,"the nuclear family's 'nucleus'") Kids once looked after their parents in hopes of inheriting the assets of the latter; now they look out for number one, and their parents do the same.
- After that comes *surakkā* (スラッカー, that's right, from the 1991 American movie *Slacker*). In the wasteland of the post-industrial economy, go-getters get nowhere. "OK, so we'll do service-economy gruntwork for low wages," is the slacker response, "but don't expect us to get into a lather about anything, and don't bore us with directions, criticism, or advice, thank you."
- *X-sedai* embraces all the traits just mentioned, says Nakano. Despite its negative media image, he believes this low-wage generation stimulates the moribund economy. Why? *X-sedai* couples delay having kids, both partners work, they channel more income into consumption, and many actually prefer jobs in fields like software development, networks systems, video products, or the entertainment business—sectors where Japan has been weak but which become vital in a post-industrial economy. Those who manage to find work they enjoy shine, according to Nakano, and shed the "lazy" image. It is also interesting to note that, as conscious consumers, the *X-sedai* tends to stress health and lifestyle more and to shy away from prescription drugs and tobacco.

DON'T TOUCH ME, YOU MIGHT HURT ME

What strikes other commentators about members of Japan's latest generation is their tremendous fragility. Allergies and inexplicable new diseases run rampant, bullying culminates in suicide after suicide, more and more kids cower in their rooms afraid to go to school. Recently the prominent daily newspaper *Asahi Shimbun* ran an 11-part series called "*Kizu tsuku no ga kowai*" ("I'm Afraid of Being Hurt"), which consisted almost entirely of anecdotes about the thick walls these "*'yasashisa' sedai no wakamono-tachi*" ("youngsters of the 'gentle' generation") erect to protect the egg yolk of the self from external shocks.

The series makes for painful reading but has the ring of truth, even if it sometimes seems to tie everything together a little too neatly. With Generation X, implies the article, intimacy is always the first casualty, for exposure of the self could lead to rejection.

Reading the series, I found it hard at times not to chuckle. A kid whose friends drag him along as driver for their *nanpa* ("meeting girls") expeditions confides to the reporter that he'd rather not go because "*kao ni jishin ga naku, okkū da*" ("I got no confidence in my face, and it's all such a hassle"), but his friends insist. Then he says this:

"Last spring, I did come up with a girlfriend. But after she called me ten times in one day, it seemed like getting involved would be so heavy an obligation I got the runs and they just wouldn't stop."

Pathos of another kind breaks through as a 23-year-old recalls slashing her wrists three years earlier at the thought of another day at an office with nobody she could talk to. She now has a child. Sometimes her wrists ache and she thinks, "If I'd just died then, I'd be happy now."

The vulnerability masks itself in odd

Japan's Generation X

• apocalyptic = 世界を破滅的終末に迫い込むような *sekai o hametsu-teki shūmatsu ni oikomu yō na* • ditch = 見捨てる *misuteru* (俗語 *zokugo*) • get into a lather = 汗だくになってせっせと働く *asedaku ni natte sesse to hataraku* • cower in their rooms = 部屋にとじこもる *heya ni tojikomoru*

ways. One is excessive formality of speech (as in use of the word "*otaku*" when addressing a peer) which the speaker may not consciously affect. One informant told the *Asahi* reporter that he'd rather speak normally, but the thought that he might make another error prods him to assume a protective stance: "If you use polite forms, you can get by without exposing yourself."

While the boys succumb to overkill on *keigo*, the girls assume a brash, gruff, crude speech peppered with truncated phrases. The results are incongruous. Chatting with their closest friends, the guys sound like receptionists; the girls sound like Bruce Willis.

PRETTY BOYS, ASSERTIVE GIRLS

The gender ambiguities of the *X-sedai* are complex. Until the economic bubble burst in the early 90s, women in Japan had tremendous momentum. The range of options available to them in respect to lifestyles and careers was expanding annually.

But while female self-esteem soared, the mostly invisible icon known as Daddy the Salaryman continued to work late, behave like a vassal before his colleagues, and offer less and less to the household in terms of experience or perspective. He was always at work.

It goes without saying that as the dads grew ever more nebbishy and the moms ever more self-assured and fascinated by their own lives, their sons and daughters were watching.

Today's girls are bombarded from several directions with a mixed message: that they shouldn't be afraid to take sexual matters into their own hands, but also that a real man is one who will want to tie them up and push them around. High school girls are, after all, the desired objects in the ads, the manga, and the soft-core pornography that blankets the nation. And after years of watching Mom manhandle the stumblebum who shows up late at night half in the bag and barely able to undress himself, not a few girls are glad to throw themselves at the first authoritative male who crosses their path.

Meanwhile, boys who toe the line and sacrifice childhood and adolescent pleasures to the holy grail of college prep can hope to become . . . a salaryman just like dad.

Is it surprising that fewer boys have been taking the bait? At school (which tends to be an extended exercise in college prep), the bored kids have been getting more and more assertive. Teachers, trapped in a grid of Ministry of Education regulations, couldn't reinvent a more relevant curriculum if they wanted to.

The frustration on all sides builds. School roughnecks who feel they have nothing to lose draw a line in the sand; the teachers dance around it. Afterwards, the teachers console themselves by picking on the weaklings among their charges, the ones they can be sure will be helpless to fight back. This reinforces the already strong belief among bullies that might is right. The self-assurance and independence of the average boy take an acid bath. He learns to hide in the group and slam-dunk easy targets like wimps or homely girls. Keep moving, don't let that spotlight fall on you.

While female self-esteem soared, the mostly invisible icon known as Daddy the Salaryman continued to work late, behave like a vassal before his colleagues, and offer less and less to the household in terms of experience or perspective.

When it comes to romance, therefore, a huge proportion of the boys are paralyzed by self-consciousness in front of girls; a much smaller group are cocksure, scornful, and dismissive of them. Rarer yet is the *yasashii niichan* ("the gentle, brotherly type") or *nimaime* ("charmer"), who actually appreciates girls as full-blooded human beings and enjoys their company. The 90s version may pierce his ear lobes and nose and wear T-shirts and slacks that accentuate his wasp waist, his long legs, his slender shoulders and throat. This will thrill the girls (some of them, at least) and be recognized as one way to be cool by most peers. KimuTaku, the lipstick-wearing TV star, is such a character, and nobody's stock in Japan is higher than his.

The key to the *yasashii niichan*'s appeal to both sexes may be his versatility, his multidimensionality. KimuTaku and his sort can function outside the proscriptive boundaries. That goes over big.

PATHOLOGY OF GENERATION X

Not every generation produces so many individuals who can be traumatized into autism by miniscule setbacks or failures in communication, or turn a blind eye when potential enemies gang up on somebody else. Stepping in to help a beleaguered peer, it might be argued, is the best way to protect one's own position over the long run.

But is it easy? Is it the convenient thing to do? The history of Japanese society leading to 1996 encourages the *X-sedai* to give short shrift to whatever is personally inconvenient.

Fostering dependency in the consumer (not unlike the way mothers do in their children) has been a powerful tendency in Japan's service economy ever since the hermetically sealed, zero-growth centuries of the Tokugawa era. From 1603 until the Meiji restoration of 1868, just about the only way merchants could distinguish themselves from their competitors was to

(continued on page 73)

• prod = つつく *tsutsuku* / 刺激する *shigeki suru* • peppered with = ～を多用した ～*o tayō shita* • truncated = 一部略した *ichibu ryaku shita* / 不完全な *fukanzen na* • nebbish = いくじなし *ikujinashi* / つまらない人 *tsumaranai hito* • stumblebum = 能無し *nōnashi* / 飲んだくれ *nondakure*

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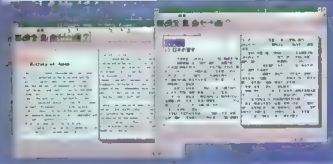

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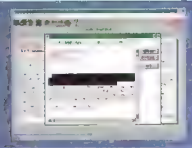

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僕たちの失敗と成功

星里もちる
Hoshisato Mochiru

Kekkon Shiyōyo

Bokutachi no Shippai to Seikō

Let's Get Married

Our Failures and Successes

Kekkon Shiyōyo follows the story of the employees of a Tokyo wedding hall called Ageha Bridal Garden. Such wedding halls—known as "marriage factories" due to the high volume of ceremonies handled—are the sites of both weddings and receptions. Wedding halls take care of all details of weddings, including flowers, music, and food. The hall may have different rooms set up for traditional Japanese weddings and for Christian-style ceremonies. While many couples choose to go with a traditional marriage ceremony, the reception is typically a conglomeration of both traditions.

Much as the employees of Ageha Bridal Garden deal with the business of marriage on a daily basis, many of them are dreaming of their own wedding day. The relationships among these employees—their failure and success stories—provide ample fodder for manga. Below is a description of the four main characters in *Kekkon Shiyōyo*.

Kosaka Shōko has recently begun working in the beauty salon department of the Ageha Bridal Garden. She came to the company having previously known Konno Masatoshi, whom she is now dating.

Konno Masatoshi also works at Ageha. He was dating Kenjō Sanae and had even become engaged to her. Their relationship ended, however, and shortly afterwards Masatoshi began dating Shōko.

Kenjō Sanae is still friendly with Masatoshi, though their breakup and his ensuing relationship with Shōko have led to many uncomfortable situations at work.

Kakieda is Sanae's boss at Ageha, though he would like their relationship to extend to a more personal level.

Title: 恋人たち　の 熱い　夜
Koibito-tachi no Atsui Yoru
lovers 's hot night
The Lovers' Hot Night

- *koibito* means "boyfriend/girlfriend/lover"; *-tachi* makes it plural, and *no* makes it possessive.

Kekkon Shiyōyo has been serialized in the monthly ビッグコミックスピリッツ ("Big Comics Spirits").

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では最近の定番のこの曲はいかがでしょう？
1
お色直しの入場ではリクエストしてくださる方、多いんですよ。
2
ああ、「美女と野獣」の曲ですね。
美女と野獣ってアニメでしょ？
3
僕、アニメ嫌いなんですよ。
4

1 **Sanae**: では　最近の　定番　の この　曲　は いかがでしょう?
Dewa saikin no teiban no kono kyoku wa ikaga deshō?
in that case/then recent standard/favorite that is this musical piece as for how would it be?
"Then how about this recent favorite?" (PL3-4)

Sound FX: ピッ
Pi!
(effect of pushing button)

- *saikin* = "recently," and *saikin no* = "recent."
- *teiban* refers to standard merchandise that sells steadily over time.
- *kyoku* means "tune" or "piece of music." *Kono kyoku* = "this tune/music," and *teiban no kyoku* = "this tune/music that is a standard/favorite number.
- *ikaga* is a PLA equivalent of *dō* ("what/what way/how"), and *deshō* is the conjectural form of *desu* ("is/are"). *Ikaga deshō (ka)?* is a more polite equivalent of *dō desu (ka)?* ("How is it/How would it be?"). Using *deshō ka* instead of *desu ka* makes a question feel less direct and therefore more polite.

2 **Sanae**: お色直し　の　入場　ではリクエストしてくださる 方、　多い　んです　よ。
O-ironaoshi no nyūjō de wa rikuesuto shite kudasaru kata, ōi n desu yo.
costume change of/after entrance for request-(to us) people are many (explan.) (emph.)
"Lots of couples request it for their entrance after the costume change." (PL3)

- *o-ironaoshi* (literally "changing/fixing the colors"; the honorific prefix *o-* is almost always used) refers to the custom of the bride and groom briefly withdrawing from their wedding reception to change into different wedding outfits. In the more lavish weddings there may be several such costume changes, from one kimono to another and/or one gown to another.
- *nyūjō* refers to entering the site/venue where an event is taking place. Here it refers to re-entering the reception hall after the change of clothes.
- *rikuesuto* is from the English "request," and *rikuesuto shite* is the *-te* form of *rikuesuto suru* ("make a request"). *Kudasaru* by itself means "give to me/us," and is used when the giver is of higher status than the speaker (any customer or client would be treated as being of higher status). After the *-te* form of a verb, it implies the action is/was done either to or for the speaker.
- *rikuesuto shite kudasaru* is a complete thought/sentence ("[they] request [it] of us") modifying *kata*, a polite word for "person/people."
- *n desu* indicates she's making an explanation—explaining why she's suggesting this particular piece.

3 **Bride**: ああ、「美女 と 野獣」 の　曲　です ね。
Ā, "Bijo to Yajū" no kyoku desu ne.
(interj.) beauty and beast of/to piece/theme is (colloq.)
"Oh, it's the theme from 'Beauty and the Beast.'" (PL3)

Groom: 美女　と 野獣 って アニメ でしょ?
Bijo to Yajū tte anime desho?
beauty and beast (quote) animation is, isn't it?
"Beauty and the Beast is an animated film, right?" (PL3)

- *ā* is an interjection showing recognition.
- *to* between two nouns is like "and." Note, though, that it cannot be used for "and" between two clauses.
- *tte* here is a colloquial equivalent of *to iu no wa* ("as for what is called ~"); when *tte* (or *to iu no wa*) follows a noun like this, it often fills in for the topic marker, *wa* ("as for").
- *anime* is shortened from *animēshon*, the katakana rendering of the English word "animation." In the United States, *anime* often refers specifically to Japanese animation, but in Japan the word refers to any animated feature.
- *deshō* (and its shorter form *desho*) literally makes a conjecture, "surely/probably," but when spoken with the intonation of a question it's like a tag question, "right?/isn't that so?"

4 **Groom**: 僕、 アニメ 嫌い　なんです　よ。
Boku, anime kirai na n desu yo.
I/me anime dislike/hate (explan.) (emph.)
"I hate cartoons/anime." (PL3)

- *boku* is a relatively informal "I/me" used by males. *Wa*, to mark *boku* as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- *ga* to mark *anime* as the subject of *kirai* ("dislike") has also been omitted.
- *na n desu* is the form the explanatory *n desu* (seen above) takes when it follows a noun. Although "dislike" in English is a verb, *kirai* in Japanese is grammatically a noun that refers to the sentiment—not the act—of disliking, so it requires *na n desu* instead of just *n desu*.

では、いくつか
サンプルのCDを
お渡しいたしますので、
お二人でごゆっくり
検討なさっては
いかがでしょうか。
1
ん――
でも、
今日決めて
しまわないと
なあ――
2
3
もおっ！
いいかげんに
してよ！
4
一曲決めるのに
何時間かかるの!?
だって僕たちの
大事な披露宴だよ。
5
仕事に戻らないと
休憩終わっちゃう！
まだ花束贈呈とか
決めなきゃ
いけない曲が
たくさんあるのに。
だから時間が……
あー、もう
主任にイヤミ
言われちゃう。
6

1 **Masatoshi**: では、 いくつか サンプル の CD を お渡しいたします ので、
Dewa, ikutsuka sanpuru no shii-dii o o-watashi itashimasu node,
in that case/then several sample (mod.) CDs (obj.) (hon.)-hand over because/so
"In that case we will loan you several sample CDs, so

お二人で ごゆっくり 検討なさっては いかがでしょうか?
o-futari de go-yukkuri kentō nasatte wa ikaga deshō ka?
(hon.)-2 people together (hon.)-leisurely if consider how would it be?
"how would it be if the two of you consider them together at your leisure?"
"Then perhaps we could loan you some sample CDs for you to consider at your leisure." (PL4)

- *ikutsu* = "how many," and *ikutsuka* = "several/a number of."
- *o-watashi itashimasu* is a very polite, PL4 humble equivalent of *watasu* ("give/hand over [to]"—or here, "loan to").
- *kentō nasatte wa* is a conditional ("if") form of *kentō nasaru*, a PL4 equivalent of *kentō suru* ("consider/evaluate").

2 **Groom**: んー、 でも、今日 決めてしまわないと なあー。
N–, demo, kyō kimete shimawanai to nā.
(interj.) but today must decide/choose completely (colloq.)
"Mmm, but we really need to decide today." (PL2)

- *kimete* is the *-te* form of *kimeru* ("decide/choose"), and *shimawanai to* is a conditional ("if") form of *shimau*, which after the *-te* form of a verb often implies doing the action completely. Implied here is *shimawanai to ikenai*, which makes a "must/have to" form of the verb.

3 **FX**: いら いら いら
Ira ira ira (effect of being on edge)

- *ira ira ira* is related to the verb *iradatsu* ("become irritated/impatient") and *ira-ira suru* ("be nervous/impatient/irritated/on edge").

4 **Bride**: もおっ! いい かげん に して よ!
Mō! Ii kagen ni shite yo!
(exasp.) good extent to please do/make (emph.)
"Sheesh! Enough already!" (PL2)

- *mō*, literally "now/already," is sometimes used as an interjection expressing exasperation/frustration/disgust.
- *ii kagen ni shite* is the *-te* form of *ii kagen ni suru*, literally "make (it) to a good/appropriate extent"—implying that that "good extent" has already been reached or surpassed. The various command forms of the expression (the *-te* form is often used as a relatively abrupt request or gentle command) are like "That's enough!/Stop it!/Cut it out!"

5 **Bride**: 一曲 決める のに 何時間 かかる の?!
Ikkyoku kimeru noni nanjikan kakaru no?!
one piece decide in order to how many hours takes/requires (explan.-?)
"How many hours does it take to choose just one piece?" (PL2)

Groom: だって、 僕たち の 大事な 披露宴 だ よ。
Datte, boku-tachi no daiji na hirōen da yo.
but I/me-(plural) 's precious/important wedding reception is (emph.)
"But this is our once-in-a-lifetime wedding reception we're talking about." (PL2)

- *noni* after the plain, non-past form of a verb can mean "for the purpose of [doing]/in order to [do]."
- *kakaru* refers to how much time, money, effort, etc., something "takes/requires" in order to be completed/acquired.
- using the explanatory *no* to ask a question is common in colloquial speech, especially that of women.
- the conjunction *datte* is used like "but" when stating a protest/objection to what has just been said.
- *boku* is an "I/me" used by male speakers, and *-tachi* makes personal pronouns into plurals, so *boku-tachi* is a "we/us" used by male speakers. *No* makes it possessive: "our."

6 **Bride**: 仕事 に 戻らないと 休憩 終わっちゃう!
Shigoto ni modoranai to kyūkei owatchau!
work to if don't return break will be over-(regret)
"If I don't get back to work, my break will be over!"
"I have to get back to work before my break is over!" (PL2)

Groom: まだ 花束贈呈 とか 決めなきゃいけない 曲 が たくさん ある のに。
Mada hanataba zōtei toka kimenakya ikenai kyoku ga takusan aru noni
still presentation of flowers things like must choose pieces (subj.) many exist even though
"Even though there are still many pieces we need to choose, like for the presentation of flowers."
"But we still have to decide on the music for the flower presentation and all sorts of other things." (PL2)

Bride: だから 時間 が... あー、 もう、 主任 に イヤミ 言われちゃう
Dakara jikan ga... Ā, mō shunin ni iyami iwarechau.
because is so time (subj.) (interj.) (exasp.) supervisor by sarcasm will be said-(regret)
"That's why I'm trying to tell you, I'm out of time. Ohh, geez, now I'm going to have to take some flack from my supervisor." (PL2)

- *modoranai* is the negative form of *modoru* ("return/go back"), and *to* makes it a conditional: "if I don't go back."
- *owatchau* is a contraction of *owatte shimau*, from *owaru* ("[something] ends"). *Shimau* after the *-te* form of a verb can imply the action is regrettable/undesirable.
- *hanataba* = "bunch/bouquet of flowers," and *zōtei* is a very formal word for "presenting/giving [as a gift]." *Hanataba zōtei* refers to a standard part of Japanese wedding receptions today, in which the bride and groom each present the other's parents with a bouquet of flowers.
- *to ka* (often *da to ka* after a noun) is used when stating one or more of several possibilities, usually implying there are other possibilities besides those stated ▸ "things like ~."
- *kimenakya ikenai* is a contraction of *kimenakereba ikenai*, a "must/have to" form of *kimeru* ("choose/decide"). This modifies *kyoku* ("tune/piece/music"): "piece(s) we have to choose."

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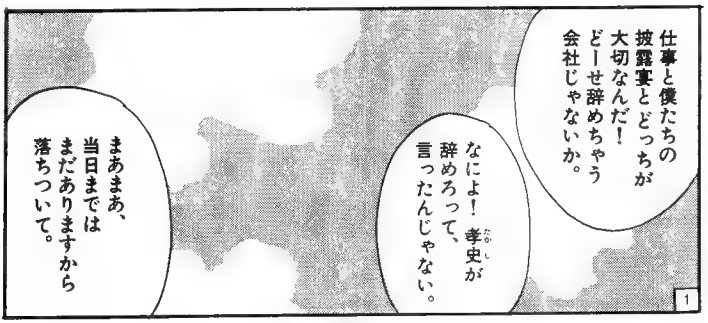
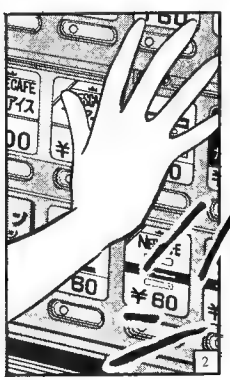

仕事と僕たちの披露宴とどっちが大切なんだ！
どーせ辞めちゃう会社じゃないか。
なによ！孝史が辞めろって、言ったんじゃない。
まあまあ、当日まではまだありますから落ちついて。
1


CAFE
アイス
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2

超ムカつくってこーいうこと!?
なかなかはっきりしないくせに、文句ばかり言ってあの男！
披露宴の打ち合わせはあんなもんだって。
3

それになに？仕事と披露宴とどっちが大切なんだって？
女がやる仕事なんて、どーでもいいと思ってるの!?
まったく。
4

二人がよければそれでいいんじゃない？
式場側でとやかく言う問題じゃない。
5

6 *(continued from previous page)*

- *noni* here means "even though," implying something like "even though we have a lot more to decide, you're talking of going back to work?"
- *dakara* is literally "for that reason/therefore/that's why," often used idiomatically to mean "that's why I'm saying/that's what I'm trying to tell you."
- *iwarechau* is a contraction of *iwarete shimau*, from *iwareru*, the passive form of *iu* ("say"). *Iwareru* can simply mean "be told [to do something]," or it can imply being the brunt of criticism/sarcasm/beratement, etc. *Shimau* again implies the action is unwanted

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1 **Groom**: 仕事 と 僕たちの 披露宴 と どっち が 大切 なんだ?!
Shigoto to boku-tachi no hirōen to dotchi ga taisetsu na n da?!
work and our wedding reception between which (subj.) precious/important (explan.-?)
"Which is more important—your work or our wedding?" (PL2)

どーせ 辞めちゃう 会社 じゃないか。
Dōse yamechau kaisha ja nai ka.
anyway will quit company/job is it not?
"You're going to quit that job anyway." (PL2)

Bride: なに よ! 孝史 が 辞めろ って 言った ん じゃない。
Nani yo! Takashi ga yamero tte itta n ja nai.
what (is-emph.) (name) (subj.) quit (quote) said (explan.) is not
"What're you saying?! You're the one who told me I should quit!" (PL2)

Masatoshi: まあまあ、当日 まで は まだ あります から 落ちついて。
Mā mā, tōjitsu made wa mada arimasu kara ochitsuite.
(interj.) appointed day until as for still exists/have because/so be calm
"Now, now, there's still time before your wedding day, so please calm down." (PL3)

- *X to Y to dotchi ga* ～ is like "between X and Y, which is ～." *Dotchi* is an informal *dochira* ("which [of 2 items]").
- asking a question with *n da* (after a noun, *na n da*) is mostly masculine and can sound quite rough.
- *yamechau* is a contraction of *yamete shimau*, from *yameru* ("quit/stop"; when written with this kanji, it specifically means "quit a job"). *Shimau* in this case gives the feeling that the action is already a foregone conclusion and irreversible. *Yamechau* modifies *kaisha* ("company" → "job"): "a company/job that you will quit."
- *ja nai ka* ("is it not?/does it not?") in this case is a purely rhetorical question; he's in fact making a strong assertion.
- *nani yo* (fem.) and *nan da yo* (masc.) can be used in a challenging or belligerent tone to take issue with what has just been said or done.
- *yamero* is the abrupt command form of *yameru* ("quit/stop").
- *tte* is a colloquial equivalent of quotative *to*, and *itta* is the plain/abrupt past form of *iu* ("say"). *Tte* marks *yamero* as the content of what the bridegroom said.
- *ja nai* is literally "is not," but implies the rhetorical question "is it not?"; again, the rhetorical question actually has more the force of a strong complaint or accusation than a question.
- *mā mā* is a soft/gentle-sounding interjection that's used to try to calm someone down: "Now, now/Easy now/Yeah, yeah."
- *arimasu* is the PL3 form of *aru* ("exists"); *mada arimasu* here implies *mada jikan ga arimasu* ("time still exists" → "you still have time").
- *ochitsuite* is the *-te* form of *ochitsuku* ("become calm"); the *-te* form is being used as a request: "please calm down."

2 **Sound FX**: バン
Ban
Bang (sound of slamming vending machine button)

3 **Sanae**: 超ムカつく って こーいう こと?!
Chō-mukatsuku tte kō iu koto?!
ultra-nauseated/disgusted (quote) this kind of thing
"Is this the kind of thing you call ultra-disgusting?"
"Could anything be more totally gross?!" (PL2)

Sanae: なかなか はっきりしない くせに、 文句 ばかり 言って、あの 男!
Nakanaka hakkiri shinai kuse ni, monku bakari itte, ano otoko!
readily not be clear even though complaints/gripes only is saying that man
"He can't ever seem to make up his own mind, and yet he does nothing but complain, that guy!" (PL2)

Masatoshi: 披露宴 の 打ち合わせ は あんな もん だ って。
Hirōen no uchiawase wa anna mon da tte.
wedding reception for planning session as for that kind of thing is (emph.)
"That's about the way it always is with these planning sessions." (PL2)

- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* ("as for what is called/termed ～").
- こーいう is an alternate spelling for こういう (*kō iu*, "this kind of"); many manga artists like to use katakana long marks instead of adding hiragana for long vowels.
- when *nakanaka* is followed by a negative, it means "[not] easily/readily/quickly." *Hakkiri shinai* is the negative form of *hakkiri suru* ("[something] becomes clear"), so *nakanaka hakkiri shinai* = "[his mind/will] doesn't readily become clear" → "he doesn't/can't seem to make up his mind."
- *kuse ni* means "even though/in spite of [some undesirable trait/characteristic/fact]."
- *itte* is the *-te* form of *iu* ("say"); the *-te* form here implies something like "saying ～, that guy's hopeless/a real jerk."
- *uchiawase* refers to "planning/making arrangements" for some event, or to the meeting in which that planning takes place.
- *mon* is a contraction of *mono* ("thing"). *Anna mon da* = "it's that kind of thing" → "it's about like that." The colloquial quotative *tte* here is best thought of simply as emphasis.

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あの男が一方的に決めたのよ！女は仕事辞めて家にいろって。
曲の打ち合わせで、ちょっと会ったくらいで、わかったようなこと言うな。
1
あの女の人だって最初の頃は、だんな様のためにおウチにいるわって感じだったのに、
だんだんわがまま言うようになったんだ。
2
男がわがまま言うから悪いのよ。
女だって悪い。
3
やっぱり理解のあるだんな様を探さなくちゃだめよ。
一生探してろ。
4
よけいなお世話よ！雅寿なんか、なんでも聞いてくれる優しい雛かさんと早く一緒になれば？
おまえこそよけーなお世話だ。
あの二人いつもケンカしてない？
5

4 **Sanae**: それ に なに? 仕事 と 披露宴 と どっち が 大切 なんだ って?
Sore ni nani? Shigoto to hirōen to dotchi ga taisetsu nan da tte?
that and what work and wedding reception between which (subj.) is precious/important (explan.) (quote)
"And what was it? He said 'Which is more important—your work or our wedding'?" (PL2)

Sanae: 女 が やる 仕事 なんて、どーでもいい と 思ってる の!? まったく!
Onna ga yaru shigoto nante, dō demo ii to omotteru no!? mattaku!
woman (subj.) does work as for unimportant (quote) is thinking (explan.-?) (exasp.)
"As if he thinks a woman's work doesn't really matter. Sheesh!" (PL2)

- *onna ga yaru* is a complete thought/sentence ("A woman does [it]") modifying *shigoto* ("work") → "work that a woman does" → "a woman's work."
- *nante* can be considered a colloquial equivalent of *nado* ("something like"), or of an entire phrase like *nado to iu koto/mono wa* (literally "a thing/place/person/action that is something like ～"). It's used as a colloquial equivalent of *wa*, for marking the topic ("as for"), often with a feeling of belittlement.
- *dō demo ii* is an idiomatic expression for "is unimportant/doesn't matter/can take it or leave it."
- *mattaku*, literally meaning "completely/entirely," is often used as an exclamation of exasperation.

5 **Masatoshi**: 二人 が よければ それ で いい ん じゃない?
Futari ga yokereba sore de ii n ja nai?
2 persons (subj.) if are good/happy that with is good/fine (explan.) isn't it?
"So long as the couple is happy, isn't that all that matters?" (PL2)

Masatoshi: 式場側 で とやかく 言う 問題 じゃない。
Boku-ra de toyakaku iu mondai ja nai.
wedding hall side/our side on this and that say problem is not
"It's not a problem regarding which we should say this and that."
"It's not our place to criticize." (PL2)

- *yokereba* is a conditional ("if/when") form of *ii/yoi* ("good/fine"); *futari ga yokereba* here implies not simply "if the two people are good" but "if the two people feel good about it."
- *sore de ii* (lit., "is good/fine with that") is an expression for "that's enough/that's good enough." *N ja nai?* here is spoken as a real question, so *sore de ii n ja nai?* = "isn't that good enough?" → "isn't that what matters?"
- 式場側 is normally read *shikijō-gawa* and literally means "wedding hall side," while *boku-ra* is an informal, masculine "we/us"; applying *boku-ra* as the reading for these kanji essentially gives us the meaning of "we who work for/represent the wedding hall."
- *toyakaku iu* = "say this and that/criticize/raise objections"; *boku-ra de toyakaku iu* is a complete thought/sentence ("we criticize/raise objections") modifying *mondai* ("problem/concern"), and *ja nai* in this case is a straightforward "is not."

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1 **Sanae**: あの 男 が 一方的に 決めた の よ! 女 は 仕事 辞めて 家 に いろ って。
Ano otoko ga ippō-teki ni kimeta no yo! Onna wa shigoto yamete uchi ni iro tte.
that man (subj.) unilaterally decided (explan.) (emph.) woman as for work quit-and home in/at be/stay (quote)
"That guy decided it unilaterally, you know! That she should quit her job and stay at home." (PL2)

Masatoshi: 曲 の 打ち合わせ で ちょっと 会った くらい で、 わかった ような こと 言うな。
Kyoku no uchiawase de chotto atta kurai de, wakatta yō na koto iu na.
music for planning session at a little met only with understood/know type thing don't say
"Don't act like you know it all just from having met them briefly to plan the music." (PL2)

- *iro* is the abrupt command form of *iru* ("exist/be in a place" for people and animate things). *Uchi ni iru* = "be at home" → "remain/stay at home."
- *tte* indicates she is quoting what the man decided. The syntax is inverted; normally this clause would come first.
- *kurai de* ("about/approximately") is often used idiomatically to belittle the significance of the thing/action/amount mentioned just before it, so *chotto atta kurai de* means "from merely having met briefly."
- *wakatta* is the plain/abrupt past form of *wakaru* ("come to know/understand"). *Koto* (lit., "thing") here essentially refers to "words/remarks," so *wakatta yō na koto (o) iu* = "say/make knowing-type remarks" → "act like you know."

2 **Masatoshi**: あの 女の人 だって 最初の頃 は だんな様 のために おウチ に いる わ って
Ano onna no hito datte saisho no koro wa danna-sama no tame ni o-uchi ni iru wa tte
that woman also early on as for husband-(hon.) for sake of (hon.)-home in/at be/stay (fem.) (quote)
感じ だった のに、 だんだん わがまま 言う ように なった んだ。
kanji datta noni, dandan wagamama iu yō ni natta n da.
feeling was even though more and more selfishness/willfulness say so that became (explan.)
"At first, the woman was like 'I'll stay home for my husband's sake,' too, but then she started insisting on her own way more and more." (PL2)

- *datte* here is a colloquial equivalent of *mo*, "too/also."
- the quotative *tte* marks *danna-sama no tame ni o-uchi ni iru wa* as what the woman said or implied.
- *kanji datta* is the plain/abrupt past form of *kanji da* ("is the feeling that"), often used to state what something "seems/seemed like" → "it/she was like ～."
- *wagamama* refers to "selfish/egotistic/willful behavior," and *wagamama (o) iu* (lit., "say/speak selfishness") is an expression for "make selfish demands/insist on one's own way."
- ～ *yō ni natta* is the past form of ～ *yō ni naru*, "get/become so that ～."

3 **Sanae**: 男 が わがまま 言う から 悪い の よ。
Otoko ga wagamama iu kara warui no yo.
man (subj.) selfishness say because is bad/at fault (explan.) (emph.)
"It's the man's fault for insisting on *his* way." (PL2)

(continued on next page)

仲がいいんだか悪いんだか。
1
よく飽きずにけんかするよな——
2
紺野さん。
3
祥子ちゃん。
ディズニーランドの時の写真、今日できますよ。
4

3 *(continued from previous page)*

Masatoshi: 女　だって　悪い。
Onna　datte　warui.
woman also is bad/at fault
"The woman shares the blame, too." (PL2)

- *warui* (lit., "bad/evil") is often used to mean "is at fault/to blame." ～ *ga warui* = "～ is at fault/it's ～'s fault."

4 **Sanae**: やっぱり　理解　の　ある　だんな様　を　探さなくちゃだめ　よ。
Yappari　rikai　no　aru　danna-sama　o　sagasanakucha dame　yo.
after all understanding (subj.) has husband-(hon.) (obj.) must seek/find (emph.)
"In the end, a woman has to look for a more understanding husband." (PL2)

Masatoshi: 一生　探してろ。
Isshō　sagashitero.
all life long be seeking
"Search your whole life long."
"Search your heart out. (PL2)

- *rikai no aru* is a complete thought/sentence ("[he] has understanding") modifying *danna-sama* ("husband").
- *sagasanakucha dame* is a contraction of *sagasanaku te wa dame*, a "must/have to" form of *sagasu* ("seek/look for").
- *sagashitero* is from *sagashite iro*, the abrupt command form of *sagashite iru* ("is seeking/looking for"), from *sagasu*.

5 **Sanae**: よけいな お世話　よ!　雅寿　なんか、なんでも 聞いてくれる
Yokei na　o-sewa　yo!　Masatoshi　nanka,　nandemo　kiite kureru
excessive concern (is-emph.) (name) as for whatever listens-(for you)
優しい　誰かさん　と　早く　一緒になれば?
yasashii　dareka-san　to　hayaku　issho ni nareba?
kind/affectionate someone-(hon.) with quickly if get together
"Mind your own business! Why don't you just hurry up and tie the knot with a certain someone who's oh so affectionate and who hangs on your every word!" (PL2)

Masatoshi: おまえ こそ　よけーな　お世話　だ。
Omae　koso　yokei na　o-sewa　da.
you (emph.) excessive concern is
"*You* mind your own business." (PL2)

Co-worker: あの 二人、いつも ケンカしてない?
Ano　futari,　itsumo　kenka shitenai?
those two always not fighting?
"Aren't those two always fighting?"
"Do those two ever stop fighting?" (PL2)

- *yokei na* = "excessive/unnecessary," and *o-sewa* = "concern/care/favor," so *yokei na o-sewa* refers to unwanted concern/advice/aid. *Yokei na o-sewa yo* (or *da*) spoken to the meddling party is essentially like "mind your own business."
- *nandemo kiite kureru* ("[she] listens to whatever you say/ask") and *yasashii* ("kind/gentle/affectionate") both modify *dareka-san* ("Ms./Mr. Someone" → "a certain someone").
- *issho ni nareba* is a conditional ("if/when") form of *issho ni naru* ("become joined/get married"). *To* marks the thing or person being joined/married. In colloquial speech, conditional forms of verbs are often used for suggesting/urging an action: *issho ni nareba* = "why don't you get married?"
- *kenka shitenai* is a contraction of *kenka shite inai* ("is/are not fighting"), negative of *kenka shite iru* ("is/are fighting"), from the verb *kenka suru* ("fight"). Raising the intonation at the end makes it a question: "are they not fighting?"

---

1 **Co-worker**: 仲　が　いい　んだ　か 悪い　んだ　か。
Naka　ga　ii n　da　ka warui　n da　ka.
relationship (subj.) is good (explan.) or is bad (explan.) or
"I can't tell if they're friends or enemies."
"I can't tell whether they like each other or hate each other." (PL2)

- *naka ga ii* means "relationship is good/are good friends" and *naka ga warui* means "relationship is bad/are enemies."
- something like *wakaranai* ("can't tell") is implied at the end; ～ *n daka* ～ *n daka wakaranai* = "can't tell if it's/they're ～ or ～."

Sound FX: くすくす
Kusu kusu (effect of low, stifled laugh/giggle)

2 **Masatoshi**: よく　飽きずに　けんかする　よ　なー。
Yoku　akizu ni　kenka suru　yo　nā.
well without growing tired fight (emph.) (colloq.)
"It's amazing how we never seem to tire of fighting." (PL2)

- *yoku* at the beginning of a sentence can express surprise/amazement at the action/behavior mentioned.
- *akizu ni* is equivalent to *akinai de* ("without growing tired of"), from *akiru* ("grow tired of/bored with").

3 **Shōko**: 紺野さん。
Konno-san.
(surname-hon.)
"Konno-san." (PL3)

- Shōko addresses her boyfriend by his surname plus *-san* both at work and in private. It doesn't actually sound quite as stiff and formal as if an English-speaking woman addressed her boyfriend as "Mr. So-and-so," but today it has an increasingly traditionalistic ring to it as more women use their boyfriends' given names.

4 **Masatoshi**: 祥子ちゃん。
Shōko-chan.
(name-dimin.)
"Shōko." (PL2-3)

Shōko: ディズニーランド の　時　の　写真、今日　できます　よ。
Dizuniirando　no　toki　no　shashin,　kyō　dekimasu　yo.
Disneyland of time of photos today will be ready (emph.)
"The pictures from Disneyland will be ready today." (PL3)

- *dekimasu* is the PL3 form of *dekiru*, which means "be finished/become ready" when referring to something being made/produced/prepared.

わかった。
今晩見に行くよ。
1
はい。
2
3
毎日いろんな新郎新婦見てるけど、
大丈夫なのかなこの人って、つい思っちゃう。
4
ばーか。
毎日他人のことでそんなに心配してたら胃に穴開くぞ。
5

1 **Masatoshi**: わかった。今晩 見 に 行く よ。
Wakatta. Konban mi ni iku yo.
understood tonight see (purpose) will go (emph.)
"OK. I'll come over tonight to look at them." (PL2)

- *wakatta* is the plain abrupt past form of *wakaru* ("come to know/understand"). It's often used like "OK" to indicate that one understands a command or request—in this case an implied request/invitation—and will respond accordingly.
- *mi* is the stem form of the verb *miru* ("see/look at"), and *ni iku* after the stem form of a verb means "go to [do the action]/go for the purpose of [doing the action]."

2 **Shōko**: はい。
Hai
yes/OK
"Great." (PL3)

3 **Sound FX**: ざわ ざわ ざわ
Zawa zawa zawa
(sound of many voices mixing in crowded room)

4 **Sanae**: 毎日 いろんな 新郎新婦 見てる けど、
Mainichi ironna shinrō shinpu miteru kedo,
every day all kinds of brides and grooms see but/and
"I see all kinds of brides and grooms every day, and

Sanae: 大丈夫 なの かな この 人 って、つい 思っちゃう。
daijōbu na no ka na kono hito tte, tsui omotchau.
all right (explan.) I wonder this person (quote) (emph.) think-(involuntary)
"I involuntarily think, 'I wonder if this person is going to be all right?'"
"As I see all these different brides and grooms coming through every day, I can't help but wonder about some of them—whether they're really going to make it." (PL2)

- *ironna* is a colloquial equivalent of *iro-iro na* ("various/diverse").
- *miteru* is a contraction of *mite iru*, from *miru* ("see/look at"). *O*, to mark *shinrō shinpu* ("bride and groom") as the direct object of *miru*, has been omitted, as it often is in colloquial speech.
- the conjunction *kedo* can mean either "and" or "but" depending on the context.
- *daijōbu* means "all right/okay" in the sense of "no cause for concern." Using it as a question implies there is cause for concern: "Is it OK?/Is it safe?/Are you all right?"; if the question is conjectural, as it is here, it becomes "I wonder if it's safe/I wonder if they're all right." Note that *daijōbu* is not always the proper equivalent for English "all right": it's not used to express willingness ("OK, I'll do it"; use *hai* or *wakatta/wakarimashita* instead), when beginning an action ("All right, here goes"; use *sā* or *yoshi*), or as an exclamatory "All right!" when you win the lottery or hit a home run (use *yatta!*).
- *daijōbu na no ka na, kono hito* is a complete sentence in inverted syntax; normal order would be *kono hito (wa) daijōbu na no ka na?* ("I wonder if this person is all right?"). The quotative *tte* marks this sentence as the specific content of what she thinks (*omotchau*).
- *tsui* as an adverb for actions implies the action is/was done inadvertently/unintentionally/involuntarily. In this case it essentially emphasizes the same meaning included in *omotchau*.
- *omotchau* is a contraction of *omotte shimau*, from *omou* ("think"). *Shimau* after the *-te* form of a verb can imply the action occurred spontaneously/involuntarily.

5 **Kakieda**: ばーか。毎日 他人(ひと) の こと で そんなに 心配してたら、 胃 に 穴 開く ぞ。
Bāka. Mainichi hito no koto de sonna-ni shinpai shitetara, i ni ana aku zo.
fool/idiot every day other people 's things over that much if worry stomach in hole will open (emph.)
"Idiot, if you worry that much about other people's concerns every day, a hole will open in your stomach."
"You idiot. If you worry that much about other people's concerns every day you'll give yourself an ulcer." (PL2)

- *bāka* is a colloquial variation of *baka* ("fool/idiot").
- 他人 means "another person/stranger/someone else" (or plural equivalents) whether it is read *hito*, as called for here, or read *tanin*, which is its more proper reading. *No* makes it possessive: "another person's/other people's."
- *koto* refers to intangible "things" (i.e., not material objects) such as "questions/facts/matters/events/situations," so *hito no koto* = "other people's matters/affairs/concerns." *De* marks this as the source/cause of worry.
- *shinpai shitetara* is a contraction of *shinpai shite itara*, a conditional ("if") form of *shinpai shite iru* ("worry/be worried"), from *shinpai suru* ("worry").
- *ga*, to mark *ana* as the subject of *aku* ("[something] opens"), has been omitted.
- *zo* is a rough, masculine particle for emphasis.

だって、できれば
みんな幸せに
なってほしいもの。
1
ほほう。
以前の見城なら、
とにかく結婚なんか
ばかげてる、で
終わったろうになあ。
幸せな結婚なら
してもいいと
思ってるわけだな。
図星だろ。
2
誰だって
幸せには
なりたいわよ。
結婚＝幸せ（イコール）って
図式が気に入らないって
言ってるの。
3
幸せって、もっと
総合的なものじゃ
ないのかなあ——
言えてるな。
二人で暮らすことの
「楽」のほうばかり
想像しちまうから。
4
いざ結婚して
みると、そうそう
楽しいことばかりじゃ
ないから、不幸に
感じちまう。
柿枝さんもそれで
失敗したんでしょ。
俺の過去に話を
ふるんじゃない。
図星
だけどもな。
5

1 **Sanae**: だって、できれば みんな 幸せ に なってほしい もの。
Datte, dekireba minna shiawase ni natte hoshii mono.
but if possible everyone happy to want [them] to become because
"But, if it was possible, I really would like them all to become happy." (PL2)

Kakieda: ほほう。以前の 見城 なら、とにかく 結婚 なんか ばかげてる、で 終わったろう に なあ。
Hohō. Izen no Kenjō nara, tonikaku kekkon nanka bakageteru, de owattarō ni nā.
(interj.) former (surname) if it were anyway marriage thing like is foolish with prob. would have endedeven though (colloq.)
"Hm-hmm. [You say such a thing] even though if it were the former Kenjō, it probably would have ended with 'Marriage is foolish anyway.'"
"Hmm, interesting that you should say that. In the past you probably would have just said that marriage is stupid." (PL2)

- *datte* is often used in colloquial speech to introduce further elaborations or explanations, especially of a defensive nature.
- *dekireba* is a conditional ("if/when") form of *dekiru* ("can do/is possible") → "if possible."
- *natte* is the *-te* form of *naru* ("become"), and *hoshii* after the *-te* form of a verb implies the speaker wants another person to do the action, so *natte hoshii* = "want [them] to become." *Ni* marks *shiawase* ("happy") as the desired result.
- *hohō* is an interjection that includes a feeling of surprise and shows fairly strong interest in what the speaker has heard or observed: "Hmm/well well/ahaa/interesting/etc."
- Kenjō is Sanae's surname; Japanese speakers often use their listener's name when English speakers would use "you."
- *owattarō* is equivalent to *owatta darō* ("probably ended/would have ended"), from *owaru* ("end").

2 **Kakieda**: 幸せな 結婚 なら してもいい と 思ってる わけ だ な。 図星 だろ。
Shiawase na kekkon nara shite mo ii to omotteru wake da na. Zuboshi daro.
happy marriage if it is is OK to do (quote) are thinking situation is (colloq.) bull's-eye right?
"The situation is that you're thinking it'd be OK to get married if it's a happy marriage, right? I hit the bull's-eye, right?"
"So now you think it'd be OK to get married if it's a happy marriage. Bull's-eye, right?" (PL2)

Sanae: 誰だって 幸せ に は なりたい わよ。
Dare datte shiawase ni wa naritai wa yo.
anyone/everyone happy to as for wants to become (fem. emph.)
"Everybody wants to find happiness." (PL2)

- *shite* is the *-te* form of *suru* ("do"), and *-te mo ii* means "it's OK/fine to [do the action]," so *shiawase na kekkon nara shite mo ii* = "if it is a happy marriage it is OK to do it." *To* marks this as the content of what he says she's thinking.
- *~ wake da na* (lit. "the situation is ~, isn't it?/right?") is often used when drawing conclusions or figuring something out; it often has a somewhat tentative, conjectural feeling, but here he's pretty sure he's right.
- *daro* (colloquially shortened from *darō*) literally makes a conjecture ("probably/surely"), but it's also used idiomatically as a tag question, like "right?"
- *dare datte* is a colloquial "no matter who it is" → "anyone/everyone."
- *naritai* is the "want to" form of *naru* ("become"); *ni* marks what you want to become.

3 **Sanae**: 結婚 =(イコール) 幸せ って 図式 が 気に入らない って 言ってる の。
Kekkon ikōru shiawase tte zushiki ga ki ni iranai tte itteru no.
marriage equals happiness (quote) diagram/graph (subj.) don't like (quote) am saying (explan.)
"I'm just saying I don't like the view of life that equates marriage with happiness." (PL2)

Sanae: 幸せ って、もっと 総合的な もの じゃないのかなー。
Shiawase tte, motto sōgō-teki na mono ja nai no ka nā.
happiness as for more all-encompassing thing I wonder if it isn't
"I think happiness is a more all-encompassing thing." (PL2)

- the first *tte* is a colloquial equivalent of the quotative phrase *to iu*, which here can be thought of more or less literally as "that says," effectively making the equation *kekkon ikōru shiawase* into a modifier for *zushiki* ("diagram/graph") → "the diagram [of life] that says marriage equals happiness."
- *ki ni iranai* is the negative form of *ki ni iru*, an expression meaning "to like/be pleased with."
- the second *tte* is equivalent to just the quotative particle *to*: *itteru* is a contraction of *itte iru* ("am saying"), from *iu* ("say").
- the third *tte* is essentially like *wa* ("as for") for marking the topic; it's a colloquial equivalent of the quotative phrase *to iu no wa* (literally "as for what is called ~"): *shiawase tte* = "as for happiness, . . ."

4 **Kakieda**: 言えてる な。 二人で 暮らす こと の 「楽」 の ほうばかり 想像しちまう から。
Ieteru na. Futari de kurasu koto no "raku" no hō bakari sōzō shichimau kara.
is ably/aptly said (colloq.) 2 persons together live thing/situation of pleasure/fun that is side only envision-(spont.) because
"I agree with you there. People tend to envision only the fun side of living together." (PL2)

Kakieda: いざ 結婚してみると、そうそう 楽しい こと ばかり じゃない から、 不幸に 感じちまう。
Iza kekkon shite miru to, sō sō tanoshii koto bakari ja nai kara, fukō ni kanjichimau.
(interj.) if/when marry that much pleasurable/fun things only is not because/so unhappy feel-(regret)
"Then when they actually get married, they discover it's not always only fun things, so they feel unhappy." (PL2)

- *ieteru* is a contraction of *iete iru*, from *ieru* ("can say"), the potential form of *iu* ("say"). *Iete iru* basically expresses agreement with what has been said, implying, too, that it was well put.
- *hō* means "side/direction," so *raku no hō* = "the side that is fun/the fun side."

(continued on next page)

結婚する時は、
楽しくない時でも
どうやって二人で
暮らしてくのかも
考えなきゃな。
さすがバツイチ。
言葉の端々に
人生を感じるなあ。
1
だから同じ失敗は
二度と
繰り返さない。
2
二度とな……
3
ピンポーン
はーい。
4
9

4 *(continued from previous page)*

- *sōzō shichimau* is a contraction of *sozō shite shimau*, from *sōzō suru* ("envision/imagine"). *Shimau* after the *-te* form of a verb often implies the action takes place spontaneously/involuntarily. *-Te shimau* more typically contracts to *-chau*, but it's not unusual to hear *-chimau* instead.
- *iza* is an interjection giving the feeling that the moment of truth has come: "now that [the time] is actually here/then when [the action] actually occurs."
- *miru* after the *-te* form of a verb often implies "try [doing the action]," but here, with the help of *iza*, it feels more like "actually do [the action] and see what it's like"; *to* after a non-past verb can make a conditional "if/when" meaning, so *iza kekkon shite miru to* = "then when they actually get married, they see . . ."
- *sōsō* followed by a negative means "[not] so frequently" or "[not] so much all the time" → "not always."
- *fukō* = "unhappiness," and adding *ni* makes it an adverb, modifying *kanjichimau* (a contraction of *kanjite shimau*, from *kanjiru*, "feel") → "feel unhappy."

5 **Sanae**: 柿枝さん も それ で 失敗した ん でしょ?
Kakieda-san mo sore de shippai shita n desho?
(name-hon.)/you also that (cause) failed (explan.) right?
"That's where you went wrong, too, right?" (PL2)

Kakieda: 俺 の 過去 に 話 を ふるんじゃない。図星 だ けども な。
Ore no kako ni hanashi o furu n ja nai. Zuboshi da kedomo na.
I/me 's past to talk (obj.) don't switch bull's-eye is although (colloq.)
"Don't start talking about my past. You did hit the nail on the head though." (PL2)

- again, she uses his name when an English speaker would use "you" to refer to her listener.
- the particle *de* here indicates cause: *sore de* = "because of that."
- *shippai shita* is the plain/abrupt past form of *shippai suru* ("fail/make a mistake/goof up").
- *desho* (or *deshō*) literally makes a conjecture ("probably/surely is"), or with a rising intonation, a conjectural question. Often it's a purely rhetorical question that expects the listener to confirm the conjecture: "right?"
- *furu* can mean "switch/swing aside/move off course," and following a non-past verb with a sharp *n ja nai* can make an abrupt negative command: "don't ～."
- *keredomo* = *kedomo* = *kedo*, all meaning "but/although."

---

1 **Kakieda**: 結婚する 時 は、楽しくない 時 でもどうやって 二人で 暮らしてく のか も 考えなきゃ な。
Kekkon suru toki wa, tanoshikunai toki demo dō yatte futari de kurashiteku no ka mo kangaenakya na.
get married time as for not fun times even in how 2 people together will live on (explan.-?) also must think (colloq.)
"When you get married, you also have to think about how you'll get through the times that aren't so much fun together." (PL2)

Sanae: さすが バツイチ。 言葉 の 端々 に 人生 を 感じる なあ。
Sasuga batsuichi. Kotoba no hashibashi ni jinsei o kanjiru nā.
as would expect once-divorced words/remarks of ends at/on life (obj.) feel (colloq.)
"That's a once-divorced man for you. I sense the wisdom of experience in your every word." (PL2)

- *tanoshikunai* is the negative form of *tanoshii* ("is pleasurable/enjoyable/fun").
- *kurashiteku* is a contraction of *kurashite iku*, from *kurasu* ("live" in the sense of going through daily life from one day to the next), and *iku* after the *-te* form of a verb can imply the action progresses/continues into the future.
- *kangaenakya* is a colloquial short form of *kangaenakereba naranai*, a "must/have to" form of *kangaeru* ("think"). This makes the complete, embedded question *tanoshikunai toki demo dō yatte futari de kurashiteku no ka* ("How will you live on together even at times when it's not fun?") into an indirect question: "You must think about how you will live . . ."
- *sasuga* implies the action/statement/result/etc fits what you would expect of a person in the stated position.
- *batsuichi* is a slang term for a once-divorced person. Literally "one cross out" (from *batsu*, the name of the × symbol used for crossing things out, and *ichi*, "one"), it originates from how a woman's name gets crossed out on her husband's family register when they divorce. A twice-divorced person is called *batsuni* ("two cross outs") and so forth.

2 **Kakieda**: だから 同じ 失敗 は 二度と 繰り返さない。
Dakara onaji shippai wa nido to kurikaesanai.
because it is so same mistake as for twice will not repeat
"That's why I won't repeat the same mistake twice."
"That's why I'll never repeat the same mistake again." (PL2)

- *nido* means "two times/twice"; *nido to* plus a negative verb means "will not [do the action] a second time" → "will never do [it] again "
- *kurikaesanai* is the negative form of *kurikaesu* ("repeat").

3 **Kakieda**: 二度と な. . .
Nido to na. . .
twice/again (colloq.)
"Never again." (PL2)

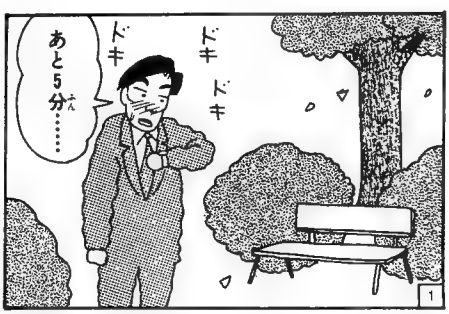
4 **Sound FX**: コン コン コン
Kon kon kon
Knock knock knock (sound of Masatoshi knocking on Shōko's door)

Shōko: はーい。
Hai.
yes
"Comi-i-ing!" (PL3)

- the customary response to the doorbell or a knock at the door is an elongated *hāi* called out in a raised voice.

オラと母ちゃんは おともだちなのヨ編

その9



Title: オラ と 母ちゃん は
Ora to Kāchan wa
I/me and mother as for
おともだち なの ヨ 編、 その 9
O-tomodachi na no yo Hen, Sono Kyū
(hon.)-friends (explan.) (emph.)collection No. 9
Mom and I are Friends, Story 9

- *ora* is a variation of *ore*, a rough, masculine word for "I/me."
- *kāchan* is an informal equivalent of *okāsan* ("mother").
- *hen* refers to a "compilation/collection" containing a number of articles/stories/episodes, and *sono ichi*, *sono ni*, *sono san*, *sono yon*, etc. (literally "the first/second/third/fourth of that") is a relatively common way of designating the sequential place of a story or episode in the collection.

1 **Sound FX**: ドキ ドキ ドキ
Doki doki doki
Thump thump thump (effect of heart pounding in nervous anticipation)

Akaiwa: あと 5分。
Ato gofun.
more/remaining 5 minutes
"Five more minutes." (PL2)

- *ato* before a time word means "[that much more time] remains/is left" until something begins/ends/occurs.

2 **Akaiwa**: そう、 だ。今日 の スケジュール を
Sō da, Kyō no sukejūru o
that way is today of/for schedule (obj.)
もう 一度 復習しておこう。
mō ichido fukushū shite okō.
more one time shall review-(ahead)
"I know. I'll review my plan for today one more time." (PL2)

Akaiwa: なんせ、 初めての デート
Nanse, hajimete no dēto
after all first date
だ もん な。
da mon na.
is because/(emph.)(colloq.)
"After all, it *is* our first date." (PL2)

- *sō da* (literally, "[it] is that way") is often used like an exclamation at the beginning of a sentence to express a sudden realization/thought/idea, like "Oh, I know/that's it!" or when suddenly remembering something, "Oh yeah."
- *mō* before a number or amount means "[that many/that much] more"; *ichi* = "one," and *-do* is the counter suffix for "times/occasions," so *mō ichido* = "one more time."
- *fukushū* is a noun for "review [a lesson/plan/schedule]," and *fukushū suru* is its verb form (*shite* is the *-te* form of *suru*).
- *okō* is the volitional ("let's/I shall") form of *oku*, which after the *-te* form of a verb implies doing the action ahead of time/as a preparatory measure.
- *nanse* is a contraction of *nanise*, a colloquial variation of *nanishiro*, which is a conjunction that can take on a variety of meanings depending on its context: "at any rate/I mean/you know/after all, etc."
- *hajimete* = "for the first time," and *hajimete no* = "the first ～."
- *da mon* is a contraction of *da mono*, which at the end of a sentence essentially means "because it is [as stated/described]." *Na* adds emphasis: "it *is* ～."

3 **Akaiwa**: まず 映画 「ふりむけば ダイハード」
Mazu eiga "Furimukeba Daihādo"
first of all movie if/when turn around diehard
を 見て、 その後 お茶 を
o mite, sono ato ocha o
(obj) see-and after that (hon.)-tea (obj)
飲みながら 愛 について 語らう。
nomi-nagara ai ni tsuite katarau.
while drinking love about talk together
"First of all we'll take in the movie 'Die Hard Yet Again,' and after that we'll talk about love over tea." (PL2)

Akaiwa: そして、イタリアン レストラン
Soshite, Itarian resutoran
and then Italian restaurant
「アルパチーノ」 にて ディナー。
"Arupachiino" nite dinā.
Al Pacino at dinner
"Then it's dinner at the Italian restaurant 'Alpacino.'" (PL2)

- *mazu* = "first of all/to begin with."
- *furimukeba* is a conditional ("if/when") form of *furimuku* ("turn/look around"), and *Daihādo* is from the English "Die Hard" → "Whenever you turn around, it's Die Hard" → "Die Hard Yet Again."
- *mite* is the *-te* form of *miru* ("see/look at"); the *-te* form here is being used as a continuing form, "see and ～."
- *cha* ("tea") almost always gets the honorific prefix *o-*. In cases like this it often carries the generic meaning of "something to drink" (non-alcoholic).
- *nomi* is the stem of *nomu* ("drink"), and *-nagara* is a verb suffix meaning "while [doing the action]," so *nomi-nagara* = "while drinking."
- *katarau* ("talk/converse together") implies conversing intimately.
- we interpreted the name of the restaurant, "Alpacino," as a word play on the name of that well-known actor.
- *nute* marks the place where an event takes place/will take place.

4 **Akaiwa**: そして/ 夜 は...
Soshite / yoru wa...
and then night as for
"And then, tonight . . ."

はみがきして
ねる
……
1
あ ねる前に
オシッコ
しなきゃ
そうだね
アハハハ
2
なんか用？
そっちから
からんで
きたんだろが!!
3
なに やってんの？
なんにも
してねえよ
4
もしかして
ゆうかい魔？
人聞きの悪いこと
ゆうな!!
5
これから
デート
なんだから
あっち
行ってて
しっ しっ
ほほう
デート
6
デート
デート
ヒュー
ヒュー
うるさいな
もォ よせよ
ハッハッハッ
7
デートって
なに？
8
オレ
コケに
されてんのかな…

1 **Shin-chan**: はみがきして ねる。
Hamigaki shite neru.
brush teeth-and go to bed
"Brush your teeth and go to bed." (PL2)

- *hamigaki shite* is the *-te* form of *hamigaki (o) suru*, which can serve as a verb for "brush teeth." Another way to say "brush teeth" is *ha o migaku* ("teeth" + (obj.) + "polish/clean").

2 **Shin-chan**: あ、 ねる 前に オシッコ しなきゃ。
A, neru mae ni oshikko shinakya.
(interj.) go to bed before pee/tinkle must do
"Oh, before you go to bed, you have to go tinkle." (PL2)

Akaiwa: そう だ ね、 アハハハ。
Sō da ne, a ha ha ha.
that way is (colloq.) (laugh)
"That's true, isn't it? Ha ha ha ha." (PL2)

- *mae ni* after a verb means "before the action is done/ takes place."
- *oshikko* is baby-talk for "urine," and *oshikko suru* is its verb form ("go pee/tinkle"). *Shinakya* is a colloquial contraction of *shinakereba ikenai*, a "must/have to" form of *suru*.

3 **Shin-chan**: なんか 用?
Nanka yō?
something business
"Did you have some business with me?"
"Did you want something?" (PL2)

Akaiwa: そっち から からんできたん だろ が!!
Sotchi kara karande kita n daro ga!!
that side/you from approached (expl.) surely (emph.)
"You're the one who approached *me*!" (PL1-2)

- *nanka* is a contraction of *nanika* ("something/anything"), and *yō* is short for *yōji* ("matter to attend to/business"), so *nanka yō?* is literally "some matter of business?"
- *sotchi* is a colloquial *sochira* ("that side/direction"); both words are often used to refer to one's listener, "you." (Cf. the use of *kotchi* and *kochira* for "I/me" or "we/us.")
- *karande* is the *-te* form of *karamu*, which literally means "coil around/entangle in"; here it's being used idiomatically to refer to the way Shin-chan drew Akaiwa into a conversation. *Kita* is the plain/abrupt past form of *kuru* ("come"), which shows that the action was directed toward the speaker.
- the conjectural *darō* ("probably/surely") often gets shortened to *daro* in colloquial speech. *Ga* can be used for emphasis after sentences ending in conjectural *darō* or *deshō*, making them actually into fairly strong assertions; this is not the "softening" *ga* we often see.

4 **Shin-chan**: なに やってん の?
Nani yatten no?
what are doing (explan.)
"What are you doing?" (PL2)

Akaiwa: なんにも してねえ よ。
Nannimo shitene yo.
[not] anything not doing (emph.)
"I'm not doing anything." (PL2)

- *yatten* is a contraction of *yatte iru* ("is/are doing"), from *yaru* (an informal word for "do"). The explanatory *no* is often used to ask questions in colloquial speech.
- *nannimo* is a colloquial *nanimo*, which is followed by a negative to mean "not anything/nothing." *Shitenē* is a masculine/slang contraction of *shite inai* ("is/am not doing"), from *suru* ("do").

5 **Shin-chan**: もしかして ゆうかい魔?
Moshika shite yūkai-ma?
perchance/possibly a kidnapper
"Could you be a kidnapper?" (PL2)

Akaiwa: 人聞き の 悪い こと ゆうな!!
Hitogiki no warui koto yū na.
other's hearing is bad thing don't say
"Don't say things that sound bad to others."
"Pipe down! Someone could get the wrong idea!" (PL2)

- *moshikashite* (or *moshika shitara/moshika suru to*) is a phrase that means "by any chance/is it possible that."
- *yūkai* refers to the act of "kidnapping," and *-ma* is a suffix for denoting a person who does a criminal/anti-social action, so *yūkai-ma* = "kidnapper."
- *hitogiki no warui* literally means "sounds bad when heard by others" → "scandalous/embarrassing."
- ゆう *yū* is a non-standard spelling of いう (*iu*, "say"). *Na* after the plain, non-past form of a verb can make an abrupt negative command/prohibition: "don't ～."

6 **Akaiwa**: これから デート なんだ から
Kore kara dēto na n da kara
from now date (explan.) because/so
あっち 行ってて。 しっ。 しっ。
atchi ittete. Shi! Shi!
over there/away please go shoo shoo
"I have a date now, so please go away. Shoo. Shoo." (PL1-2)

Shin-chan: ほほう、デート。
Hohō, dēto.
(interj.) date
"Ahaa, a date." (PL2)

- *kore kara* can mean "from now on," or simply "now."
- *ittete* is a contraction of *itte ite*, the *-te* form of *itte iru*, from *iku* ("go"). *Itte iru* means "has gone to a place and remains there," and the *-te* form can make an informal/abrupt request, so *atchi ittete* means "(please) go over there and stay there" or simply "go away."

7 **Shin-chan**: デート デート ヒュー ヒュー。
Dēto dēto, hyū hyū.
date date (teasing sound/whistles)
"A date, a date, woo woo!" (PL2)

Akaiwa: うるさい な、 もぉ。 よせ よ。
Urusai na, mō. Yose yo.
noisy (colloq.) (exasp.) quit (emph.)
"Sheesh, be quiet! Cut that out!" (PL2)

Akaiwa: ハッハッハッ
Hah hah ha!
(embarrassed laugh)

- *urusai* literally means "noisy/bothersome," and it's often used like English "Be quiet!/Shut up!/Simmer down!"
- *na* after an adjective adds colloquial emphasis.
- *yose* is the abrupt command form of *yosu* ("quit"). *Yo* adds fairly strong emphasis to requests and commands.

8 **Shin-chan**: デート って なに?
Dēto tte nani?
date (quote) what
"What's a date?" (PL2)

Akaiwa: オレ コケにされてん の かな?
Ore, koke ni sareten no ka na?
I/me being made a fool (explan.) perhaps
"Am I perhaps being made a fool?"
"Is he making fun of me?" (PL2)

- *tte* here is a colloquial equivalent of *to iu no wa* ("as for what is called ～").

(continued on next page)

あ
そうだ
1
あのさァ
オラ
いそがしいから
もう帰ってもいい？
誰も
初めから
引き止めて
ねーだろが
2
じゃ
…ったく…
3

赤岩さん
おそくなって
ゴメンなさい
あ
白川さん……
4
こんにちはー
あ
こんにちはー
まだ
いたの……
5

誰？
知らない
知らない
オラ
しんのすけ
6
ゆうかい
されそうに
なったの
え?!
根も葉も
ないこと
ゆうな!!
7

(continued from previous page)

- *koke ni suru* is an expression for "make a fool of [someone]." *Sareten* is a contraction of *sarete iru* ("is/am being made") from *sareru* ("be made"), passive form of *suru* ("make/do").
- *ka na* asks a conjectural question "I wonder if/is it perhaps (that) ~?"

1 **Shin-chan**: あ、 そう だ。
A, sō da.
(interj.) that way is
"Oh, yeah." (PL2)

- *sō da* (lit. "it is that way") is again being used idiomatically to show he has suddenly realized/remembered something.

2 **Shin-chan**: あの さァ、オラ いそがしい から、
Ano sā, ora isogashii kara,
(interj.) (colloq.) I/me busy because/so
もう 帰っても いい?
mo kaette mo ii?
now if go home OK
"You know, I'm kind of busy, so is it OK if I go home now?" (PL2)

Akaiwa: 誰も 初めから
Dare mo hajime kara
no one from beginning
引き止めてねー だろ が。
hikitometenē daro ga.
is not detaining surely (emph.)
"No one's keeping you to begin with!" (PL1-2)

- *ano sa* or *ano sā* is a warm-up phrase used when deliberately raising a new topic and wishing to draw the listener's attention to it. It can be variously like "say/you know/incidentally/by the way."
- *-te mo ii?* with the intonation of a question is an informal way of asking permission.

3 **Shin-chan**: じゃ。
Ja.
in that case/then
"Bye then." (PL2)

Akaiwa: ったく。
Ttaku.
(exasp.)
"Sheesh!" (PL2)

- *ja* (lit. "in that case/then," from *dewa*), serves as a casual/informal "goodbye."
- *ttaku* is a contraction of *mattaku* (literally "completely/entirely"), which is often used as an exclamation of exasperation.

4 **Shirakawa**: 赤岩さん、 おそくなって ゴメンなさい。
Akaiwa-san, osoku natte gomen nasai.
(name-hon.) having bec late-(cause) (apology)
"I'm sorry to be late, Akaiwa-san." (PL2)

Akaiwa: あ、 白川さん。
A, Shirakawa-san.
(interj.) (name-hon.)
"Oh, Shirakawa-san." (PL2)

- *osoku* is the adverb form of the adjective *osoi* ("slow/late"), and *natte* is the *-te* form of *naru* ("become,"). *Osoku naru* = "become late/be late," and the *-te* form is being used here to indicate the reason/cause of what follows (i.e., her apology).
- *gomen nasai* is one of the most common ways to express an apology ("sorry"), so *osoku natte gomen nasai* = "sorry for being late."

5 **Shin-chan**: こんにちはー。
Konnichi wā.
(greeting)
"Hello." (PL3)

Shirakawa: あ、こんにちはー。
A, konnichi wa.
"Oh, hello." (PL3)

Akaiwa: まだ いた の?
Mada ita no?
still was here (explan.)
"You're still here?" (PL2)

- *konnichi wa* is the standard daytime (mostly afternoon) greeting, like "hello/good day/good afternoon."
- *ita* is the plain/abrupt past form of *iru* ("exist/be in a place/be here").

6 **Shirakawa**: 誰?
Dare?
who
"Who's this?" (PL2)

Akaiwa: 知らない、知らない。
Shiranai, shiranai.
not know not know
"I don't know him, I don't know him." (PL2)

Shin-chan: オラ、しんのすけ。
Ora, Shinnosuke.
I/me (name)
"I'm Shinnosuke." (PL2)

- *shiranai* is the negative form of *shiru* ("learn/come to know"), but more typically it serves as the negative of *shitte iru* ("know").
- Shinnosuke is Shin-chan's full given name. Taking the first part of a person's given name and adding the diminutive *-chan* is a very common way of forming a familiar name for the person, used especially by family and close friends.

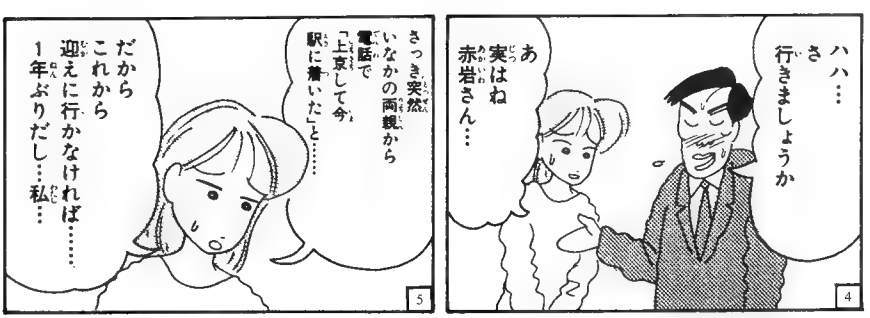
7 **Shin-chan**: ゆうかいされそう になった の。
Yūkai saresō ni natta no.
about to be kidnapped became (explan.)
"I was about to be kidnapped."
"He was going to kidnap me." (PL2)

Shirakawa: え?!
E?!
"What?!" (PL2)

Akaiwa: 根 も 葉 も ない こと ゆうな!!
Ne mo ha mo nai koto yū na!!
roots also leaves also not have thing don't say
"Don't say baseless things."
"Don't be ridiculous!" (PL2)

- *~sō ni natta* is the past form of *~sō ni naru*, which connects to the *masu* stem of a verb to give the meaning "almost [do the action]/[the action] almost [occurs]." In this case we have the stem of the two-word verb *yukai sareru* ("be kidnapped"), passive form of *yūkai suru* ("kidnap").
- *ne mo ha mo nai* is literally "has no roots nor leaves" and is an idiomatic expression for "groundless/baseless."

あのさ
お願いだから
帰ってよ
帰るよ
オラ
いそがしいんだもん
1
じゃ
ほ
2
キス
する？
いーから
消えろ!!
3


ハハ…
さ
行きましょうか
4
あ
実はね
赤岩さん…
さっき突然
いなかの両親から
電話で
「上京して今
駅に着いた」と……
だから
これから
迎えに行かなければ……
1年ぶりだし…私…
5

あいいんだよ
オレのことなら
デートより
ご両親
大切に
しないと
アハハハ
ごめんなさい
6

そのうち
いいこと
あるよ
肉まん
もう1コ
食うか？
7

1 **Akaiwa**: あのさ、お願い だ から 帰って よ。
Ano sa, onegai da kara kaette yo.
(interj.) (hon.)-request is because/so go home (emph.)
"Look, I'm begging you, please go home." (PL2)

Shin-chan: 帰る よ。オラ いそがしい んだ もん。
Kaeru yo. Ora isogashii n da mon.
go home (emph.) I/me am busy (expl.) because
"Sure, I'll go. I'm busy anyway." (PL2)

- *onegai da kara* is literally "because it is my request"; the expression is used to emphasize how important the request is to the speaker, so it's something like saying "I beg you."
- *kaette* is the *-te* form of *kaeru* ("go/come home"); the *-te* form is being used as a relatively abrupt request or gentle command.

2 **Shin-chan**: じゃ
Ja.
in that case/then
"Bye." (PL2)

Akaiwa: ほ
Ho
"Whew." (sigh of relief)

3 **Shin-chan**: キス する?
Kisu suru?
kiss do
"Are you going to kiss her?" (PL2)

Akaiwa: いー から、消えろ!!
Ii kara, kiero!!
OK because disappear
"Never mind that! Get lost!" (PL1-2)

- *kisu* is from the English "kiss," and *kisu (o) suru* is its verb form, here spoken with the intonation of a question.
- *ii kara* (literally "because it's OK/fine") is an expression for "that's OK/never mind."
- *kiero* is the abrupt command form of *kieru* ("disappear/vanish").

4 **Akaiwa**: ハハ... さ、行きましょう か?
Ha ha... Sa, ikimashō ka?
(laugh) (interj.) shall go (?)
"Hah hah... Well, shall we go?" (PL3)

Shirakawa: あ、 実は ね、 赤岩さん...
A, jitsu wa ne, Akaiwa-san...
(interj.) actually (colloq.) (name-hon.)
"Ah, actually, Akaiwa-san..." (PL3)

- *sa* (or *sā*) is often used like "well now/all right/come on" to prepare oneself for action or to urge the listener to action.
- *ikimashō* is the volitional ("let's/I shall") form of *iku* ("go"). *Ka* makes it a question: "shall I/we go?"
- *jitsu* = "truth/fact," and *jitsu wa* = "as for the truth/actually." *Jitsu wa* is often used to show reserve/reluctance when beginning to speak about something unpleasant/embarrassing.
- *ne* in the middle of a sentence is a kind of verbal pause.

5 **Shirakawa**: さっき 突然
Sakki totsuzen
a while ago suddenly/unexpectedly
いなか の 両親 から 電話で
inaka no ryōshin kara denwa de
country/home of/from parents from got call-and
「上京して 今 駅 に 着いた」と。
"Jōkyō shite ima eki ni tsuita" to.
came to Tokyo-and now station at arrived (quote)
"Just now, out of the blue, my parents from the country called to say they'd come up to Tokyo and had just arrived at the station." (PL2)

5 *(continued)*
Shirakawa: だから これから 迎えに 行かなければ...
Dakara kore kara mukae ni ikanakereba...
therefore from now meet (purpose) must go
"So I have to go meet them now." (PL2)
1年ぶり だ し... 私...
Ichinen-buri da shi... Watashi...
1 year interval is and/so I/me
"It's been a whole year since I've seen them, so... I..." (PL2)

- *jōkyō*, written with the kanji for "up" and "capital," refers to travelling "up" to Tokyo from any outlying area, whether it be North, South, East, or West (more than commuting distance is assumed). *Jōkyō shite* is the *-te* form of *jōkyō suru* ("travel up to Tokyo").
- *tsuita* is the plain/abrupt past form of *tsuku* ("arrive").
- *mukae* is a noun form of *mukaeru* ("meet [a traveler/visitor]"), and *ni* marks it as the purpose of going.
- *ikanakereba naranai* is a "must/have to" form of *iku* ("go"); *naranai* is often omitted in colloquial speech.
- *-buri* after a time word means that much time has passed since an action occurred or a certain condition prevailed; it implies the interval has been quite long for the context.

6 **Akaiwa**: あ、 いいんだ よ、オレ のこと なら、
A, ii n da yo, ore no koto nara,
(interj.) OK (expl.) (emph.) I/me about if it is
"Oh, if you are concerned about me, it's OK."
"Oh, never mind me." (PL2)
デート より、 ご両親
Dēto yori, go-ryōshin
date more than (hon.)-parents
大切にしないと。 アハハハ
taisetsu ni shinai to. A ha ha ha.
must treat with care (laugh)
"More than a date, you must take good care of your parents. Ha ha ha ha."
"Taking care of your parents is more important than a date. Ha ha ha ha." (PL2)

FX: ひえーん
Hie–n (crying inside)

Shirakawa: ごめんなさい。
Gomen nasai.
"I'm really sorry." (PL3)

- *taisetsu ni shinai to* is a colloquial "must/have to" form of *taisetsu ni suru* ("treasure/treat with care").

7 **Shin-chan**: そのうち いいこと ある よ。
Sono uchi ii koto aru yo.
in time/someday good thing will occur (emph.)
"In time, something good will happen."
"You'll have better luck next time." (PL2)

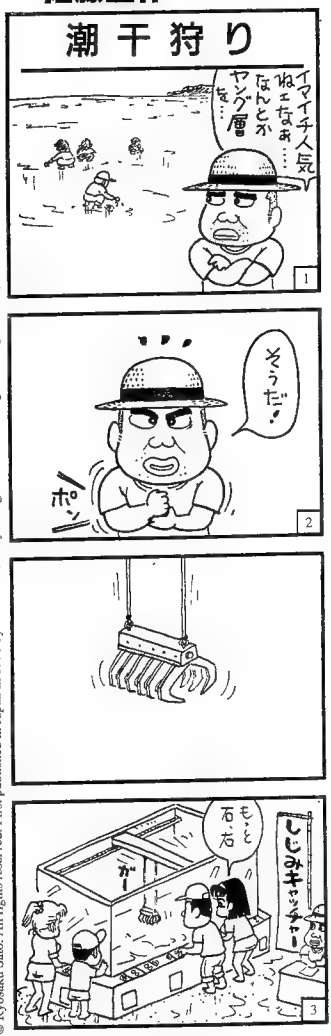
FX: ハフハフ
Hafu hafu
(effect of taking a bite of something too hot and trying to cool it by puffing on it with his breath as he chews)

Akaiwa: 肉まん もう 1コ 食う か?
Nikuman mō ikko kuu ka?
meat bun more 1-count eat (?)
"Will you eat another *nikuman*?"
"Want another *nikuman*?" (PL2)

- *nikuman* are steamed buns filled with a seasoned meat-and-vegetable mixture, best when eaten hot out of the steamer.

ギャル・ギャグ ワールド
Gal Gag World

by 佐藤量作 / Satō Ryōsaku



Title: 潮干狩り
Shiohi-gari
tidelands hunting/gathering
Digging Shellfish/Clamming

- *shiohi* = *shiohigata*, which refers to the "tidelands/tidal flats" when the tide is out.
- *-gari* is from *kari* (*k* changes to *g* in combinations), which can refer to hunting game, gathering shellfish, as well as going to pick wild berries/mushrooms/etc.

1 **Proprietor**: イマイチ 人気 ねェ なあ。
Imaichi ninki nē nā.
not quite popularity not have (colloq.)
"It doesn't quite have [the desired] popularity."
"It's just not drawing the crowds." (PL2)

なんとか ヤング 層 を...
Nantoka yangu -sō o...
somehow young stratum (obj.)
"Somehow [I have to attract] the young social stratum."
"Somehow I need to find a way to appeal to the younger generation." (PL2)

- *imaichi* (usually followed by a negative) implies that something comes up a little short/does not quite make the grade.
- *ninki* = "popularity," and *ninki nē* is a dialect/slang equivalent of *ninki (ga) nai* ("not have popularity/lack popularity"). *Imaichi ninki ga nai* = "not quite have [the desired] popularity."
- the elongated *nā* adds emphasis, showing quite strong feeling about the observation.
- the suffix *-sō* is used widely to indicate particular social classes or groups.

2 **Proprietor**: そう だ!
Sō da!
that way is
"That's it!" (PL2)

Sound FX: ポン
Pon
(effect of pounding fist in palm)

- *sō da* (literally, "it is so/that way") is often an exclamation expressing a sudden realization/thought/idea, like "Oh, I know/That's it!"

3 **Sign**: しじみ キャッチャー
Shijimi Kyatchā
Clam Catcher

Customer: もっと 右、 右。
Motto migi, migi
more right right
"More to the right. To the right." (PL2)

Sound FX: ガー
Gā
Whrrrr (whirring of crane unit)

- *shijimi* ("corbiculae/fresh water clams") are a favorite target of "clamming" throughout Japan, and are most commonly served in miso soup. They're quite a bit smaller than clams (*hamaguri*), typically only about an inch or so in size.
- *kyatchā* is a katakana rendering of the English word "catcher."

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ギャル・ギャグ ワールド
Gal Gag World

by 佐藤量作 (さとうりょうさく) / Satō Ryōsaku

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Title: 最新 の クセ?
Saishin no kuse
newest/cutting edge (mod.) habit
Cutting-Edge Habit?

1 **Sound FX**: タタタタタタタ
Ta ta ta ta ta ta ta
Tap tap tap tap tap tap tap (effect of jiggling knee/tapping toe or heel)

2 **A**: あの クセ なん て いう か 知ってる?
Ano kuse nan te iu ka shitteru?
that habit what (quote) say/call (?) know
"Do you know what that habit is called?" (PL2)

B: 知ってる わよ。 ビンボー ユスリ でしょ?
Shitteru wa yo. Binbō yusuri desho?
know (fem. emph.) poverty shaking right?
"Sure I know. It's called *binbō yusuri*, right?" (PL2)

Sound FX: タタタタタ
Ta ta ta ta ta
Tap tap tap tap tap

- *nan* is a contraction of *nani* ("what"), and *te* is a colloquial equivalent of quotative *to*; *nan te iu* = "is called what."
- *shitteru* is a contraction of *shitte iru* ("know"), from *shiru* ("learn/come to know"). An abrupt question ending in *ka* followed by *shitteru* makes an indirect question: "do you know what/when/who/how ~?"
- *wa yo* is a colloquial combination that gives distinctly feminine emphasis.
- *binbō yusuri* refers to jiggling one's knee/leg compulsively, which, depending on how the person is sitting, often involves tapping one's heel or toes.

3 **Sound FX**: タタタタタ
Ta ta ta ta ta
Tap tap tap tap tap (effect of tapping finger)

A: じゃ、あの クセ なん て いう か?
Ja, ano kuse nan te iu ka?
then that habit what (quote) say/call (?)
"Then what's that habit called?" (PL2)

B: エー? 知らな〜い。
E? Shiranāi.
huh/what not know
"Huh? I don't know." (PL2)

4 **A**: あれ、マウス ユスリ って いう らしい よ。
Are, mausu yusuri tte iu rashii yo.
that mouse shaking quote say/call it seems (emph.)
"It's apparently called *mouse yusuri*." (PL2)

A: なんたって パソコン ブーム だ もん ネ〜。
Nantatte pasokon būmu da mon nē.
whatever one says personal computer boom is because (colloq.)
"Whatever you say, it's really a computer boom."
"Well, we really are in a computer boom." (PL2)

B: ホントォ?
Hontō?
truth
"Really?" (PL2)

Sound FX: タタタタタタタ
Ta ta ta ta ta ta ta
Tap tap tap tap tap tap tap

- *rashii* follows the plain form of a verb (present or past) and implies a conjecture based on something heard, seen, or read → "is apparently/seems to be/I understand that ~."
- *honto* (a colloquial *hontō*) means "truth," but with the intonation of a question it becomes "Is that true?/really?"
- *pasokon* is shortened from パーソナル・コンピューター (*pāsonaru konpyūtā*), the cumbersome katakana rendering of the English "personal computer"; *būmu* is from the English "boom."

ギャル・ギャグ ワールド
Gal Gag World

by 佐藤量作 (さとうりょうさく) / Satō Ryōsaku

Title: 車内にて
Shanai nite
car in
In The Car

1

Guy: ネッ!
Ne!
(interj.)
"Come on!" (PL2)

Girl: ア…
A…
(interj.)
"Oh." (PL2)

2

Girl: ダメ だっ て ば、 木村くん。
Dame da tte ba, Kimura-kun.
not permitted is (quote) (emph.) (name-fam.)
"I said no, Kimura." (PL2)

Guy: いい じゃない… ネ。
Ii ja nai! Ne!
good/fine/OK is not (colloq.)
"It's OK, isn't it? Right?"
"Come on! Why not?" (PL2)

- *tte ba* is used like the emphatic tag, "I say." It's actually a colloquial contraction of *to ieba*, the quotative particle *to* plus the *-ba* form of *iu* ("say"). Since the *-ba* form makes a conditional "if/when" meaning, ～ *tte ba* literally means "if I say," implying an emphatic "if I say ～, I really mean ～."
- *ii ja nai* might look like "[it] is not good," but it's actually a colloquial short form of the rhetorical *ii ja nai (desu) ka*, "[it] is good/fine/OK, is it not?" Spoken with a falling intonation, *ii ja nai* is an idiomatic expression used to counter objections the other person has raised, so it corresponds variously to "What's wrong with that?/So what?/Why not?/etc."
- *ne* spoken by itself after another sentence is like a redoubled effort to press the point home and get the listener's agreement ("right?/isn't that so?/don't you think?").

3

Sound FX: カチ
Kachi
Click (effect of hitting button)

4

Computer: これ より 先、 進入禁止 です。 進入禁止 です。
Kore yori saki, shinnyū kinshi desu. Shinnyū kinshi desu.
this/here from ahead no entry is no entry is
"No entry ahead. No entry."
"Do not proceed further. Do not proceed." (PL2)

Guy: いけねー。 カーナビ の…
Ikenē. Kānabi no…
darn/oops car navigation system of/on
"Oops, [I hit the button] on the CarNav." (PL2)

Girl: プッ。
Pu!
(stifled laugh)

- a round, red sign with a horizontal white bar like the one shown here is the international traffic sign for "no entry."
- *kore yori* = *kore kara* (lit. "from this") → "from here." Using *yori* sounds quite a bit more formal than using *kara*.
- *saki* often refers to an area up ahead on the same road or path → *kore yori saki* = "ahead from here" or just "ahead."
- *shinnyū* is a noun referring to the act of entering/advancing into a place → "entry." *Kinshi* means "prohibition," but ～ *kinshi* is often equivalent to "～ prohibited" or "no ～," so *shinnyū kinshi* = "entry prohibited/no entry."
- *ikenē* = *ikenai*, which can be used as an interjection/exclamation of chagrin or alarm when something goes wrong, like "Drat!/Darn!" or "Oops."
- *kānabi* is shortened from *kā nabigēshon shisutemu*, the full katakana rendering of the English "car navigation system."

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ギャル・ギャグ ワールド
Gal Gag World

by 佐藤量作 (さとうりょうさく) / Satō Ryōsaku

Title: ジーンズ
Jiinzu
Jeans

1

FX: バーン
Bān
Ta-daa!

Teacher: 買っちゃいました。
Katchaimashita.
bought-(impulsively)
"I went and bought them!" (PL3)

- *katchaimashita* is a contraction of *katte shimaimashita*, the PL3 past form of *katte shimau*, from *kau* ("buy/purchase"). A past form of *shimau* after the *-te* form of a verb can express the feeling that the speaker did the action impulsively/without being able to help himself

2

Teacher: リーバイス ビンテージ ジーンズ!
Riibaisu bintēji jiinzu!
Levi's vintage jeans
"Levi's vintage jeans!"

Teacher: 金 20万円 ナリ!
Kin nijūman-en nari!
money/cash ¥200,000 is
"¥200,000 cash!" (PL2)

- when amounts of money are written on receipts, checks, etc., it's customary to place the kanji 金 *kin* (meaning "money") before the amount and 也 *nari* after the amount. He's verbalizing that style here as a way of dramatizing how much he paid for the jeans (at current exchange rates, almost $2,000).

3

Student: あーっ、 先生、それ って...
Ā-!, Sensei, sore tte...
(exclam.) teacher that (quote)/as for
"Wow, sir! Those are..."

Teacher: ン?
N?
"Hunh?" (PL2)

- students address their teachers by the title *sensei* rather than by name.
- the quotative *tte* here is essentially a colloquial equivalent of the topic marker, *wa* ("as for"). Her sentence continues to the next frame.

4

Student: ビンテージ オジーンズ!
Bintēji o-jiinzu!
vintage (hon.)-jeans
"Vintage O-jeans!" (literally, "vintage honorable jeans," but we couldn't come up with a translation that actually conveyed the Japanese word play—see note below)

Student: ア、 「オ」 は いらない か。
A, "o" wa iranai ka.
(interj.) "o-" as for not need (?)
"Oops, I guess I didn't need the *o-*." (PL2)

Sound FX: ズ
Zu
(slapstick effect)

- the student, perhaps recognizing the high value of the jeans, instinctively adds an honorific *o-* to the word. In doing so, she inadvertantly winds up saying what sounds suspiciously like "*ojin*," a somewhat derisive slang term for a middle-aged man—thus the teacher's extreme reaction.
- *iranai* is the negative form of *iru* ("need").
- the question indicated by *ka* is purely rhetorical.

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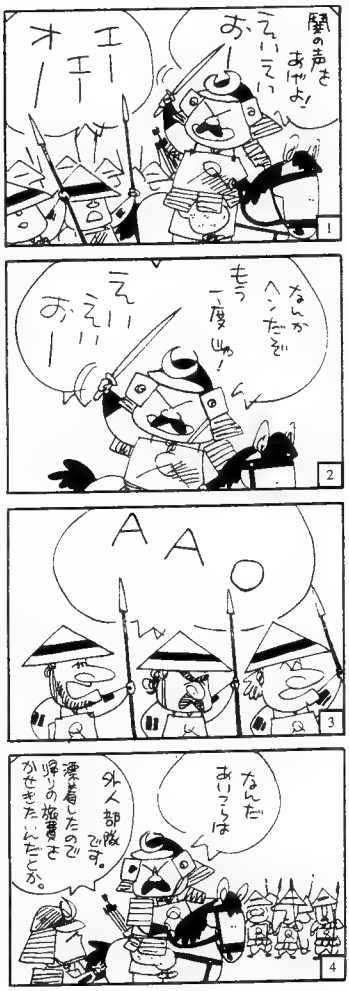
いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI



1 **Commander**: 関の声 を あげよ! えい えい おー!
Toki no koe o ageyo! Ei ei ō!
battle cry (obj.) raise (battle cry)
"Raise your battle cry! Ei ei ō!" (PL2)

Infantry: エーエーオー!
Ē ē ō!
(battle cry)
"Ē ē ō!"

- *ageyo* is an abrupt command form of *ageru* ("raise").
- the kana combination えい (*ei*) in this case is supposed to be pronounced as two distinct sounds え and い, and not simply as a long え, but the battle cry raised by this infantry apparently has only long *ē* sounds, without any *i* sound.

2 **Commander**: なんか ヘン だ ぞ。もう 一度じゃ!えいえいおー!
Nanka hen da zo. Mō ichido ja. Ei ei ō!
somehow strange is (emph.) more 1 time is (battle cry)
"That didn't sound right somehow. One more time! Ei ei ō!" (PL2)

- *nanka* is a contraction of *nanika*, literally "something"; but at the beginning of a sentence or clause it's often used as a "softener," like "somehow/vaguely/kind of ~." *Nanka hen da* = "is somehow/vaguely strange" → "doesn't sound right somehow."
- *mō* before a number means "[that many] more," *ichi* = "one," and *-do* is the counter suffix for "times/occasions/repetitions," so *mō ichido* = "one more time."
- it's not unusual for older males to use *ja* in place of *da* ("is/are")—especially those in positions of authority.

3 **Infantry**: A A O!
Ē ē ō!
(battle cry)
"A A O!"

- it turns out the footsoldiers were actually speaking English and saying "A A O." The standard Japanese pronunciation of the English letter A is エー (*ē*), and not エイ (*ei*)—even though the latter would be closer to the English pronunciation.

4 **Commander**: なん だ、あいつら は?
Nan da, aitsu-ra wa?
what is/are those guys as for
"What *are* those guys?" (PL2)

Lieutenant: 外人 部隊 です。
Gaijin butai desu.
foreigner corps/battalion/unit is
"They're the foreign brigade." (PL3)

漂着した ので 帰り の 旅費 を
Hyōchaku shita node kaeri no ryohi o
were washed ashore because return for travel expenses (obj.)

かせぎたい んだ とか。
kasegitai n da to ka.
want to earn (explan.) (hearsay)
"Seems they were washed ashore from a shipwreck and wanted to earn their return travel fare." (PL2)

- *aitsu* is a fairly rough word for "that person" (more often male than female, but it can be either) and adding *-ra* makes it plural, "those guys."
- *wa* marks *aitsu-ra* as the topic. The syntax is inverted; *aitsu-ra wa* would normally come first.
- *butai* refers to a military unit of unspecified size.
- *hyōchaku shita* is the plain/abrupt past form of *hyōchaku suru* ("drift/wash ashore").
- *kaeri* is a noun form of the verb *kaeru* ("go/come home" or "return home"). *Kaeri no ryohi* = "travel fare for their return home."
- *kasegitai* is the "want to" form of *kasegu* ("earn money").
- *~ to ka* implies *~ to ka itta*, which literally is like "said ~ or something/said something about ~"); *to ka* often indicates that the speaker has heard the information not directly from the source but from someone else.

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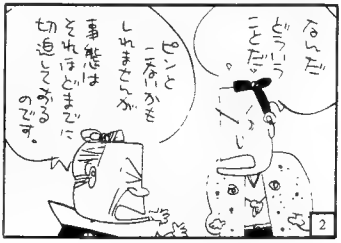
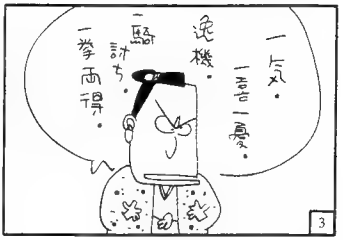
いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI





1 **Advisor**: 殿! このまま 飢饉 が 続けば 一揆 です ぞ!
Tono! Kono mama kikin ga tsuzukeba ikki desu zo!
lord without change famine (subj.) if continues uprising is (emph.)
"My lord, if the famine goes on like this, there's sure to be an *ikki*." (PL3)

Lord: なにッ? イッキ?!
Nani!? Ikki?
what (indeterminate)
"What? An *ikki*?" (PL2)

- *kono mama* = "unchanged from this," and *tsuzukeba* is a conditional ("if/when") form of *tsuzuku* ("continues/persists/goes on"), so *kono mama tsuzukeba* = "if [something] goes on like this."

2 **Lord**: なん だ? どういう こと だッ?
Nan da? Dō iu koto da!?
what is what kind of thing is
"What do you mean? What's going on?" (PL2)

Advisor: ピンとこない かもしれません が、 事態 は
Pin to konai kamo shiremasen ga, jitai wa
not come clear may possibly be but situation as for
それほど までに 切迫しておる のです
sorehodo made ni seppaku shite oru no desu.
that degree as far as has become tense (explan.)
"You may not realize it, but the situation has grown just that tense." (PL3-4)

- *pin to konai* is the negative form of *pin to kuru* (*kuru* = "come"), a colloquial expression for having something come clear in one's mind—as in getting a joke, recognizing a face, understanding an explanation/reason, sensing something by intuition, having a hunch, etc
- *kamo shiremasen* is the PL3 form of *kamo shirenai* ("might be/may possibly be [that]").
- *seppaku shite oru* is equivalent to *seppaku shite iru* ("has become tense"), from *seppaku suru* ("[a situation] becomes tense").

3 **Lord**: 一気。一喜一憂。逸機。一騎討ち。一挙両得。
Ikki. Ikki ichiyū. Ikki. Ikki-uchi. Ikkyo ryōtoku.
(various words beginning with *ikki*)

- 一気 (*ikki*) usually occurs as the adverb *ikki ni*, which means "in a single go/all at once."
- *ikki ichiyū* is literally "one rejoicing and one lamenting" → "now rejoicing, now lamenting"; the expression is used to describe feelings that swing back and forth between joy and sorrow because of changing circumstances.
- 逸機 (*ikki*) is a noun for "missing/failing to capitalize on an opportunity."
- *ikki-uchi* = "one-on-one/man-to-man combat."
- 一挙 *ikkyo* is a close synonym for 一気 (*ikki*,"in a single go/all at once"). *Ryōtoku* means "two benefits," so *ikkyo ryōtoku* is literally "two benefits at once/from one action." *Ikkyo ryōtoku* is the expression that was used before 一石二鳥 (*isseki nichō*, literally, "one stone, two birds") was adopted from the English expression "kill two birds with one stone"; today both expressions are used.

4 **Advisor**: ワープロ か、おのれ は?!
Wāpuro ka, onore wa?!
word processor (?) you as for
"What are you—a word processor?" (PL1-2)

Sound FX: ボカッ
Boka!
Bonk (effect of rap on head)

- *wāpuro* is the Japanese word for "word processor," shortened from *wādo purosessā*, the full katakana rendering of the English term. In Japan the term usually refers to dedicated word-processing hardware rather than to a software application. Because Japanese has a large number of words that sound the same but are written with different kanji (as frame 3 illustrates), a key function of Japanese word processors is to offer the user a menu of alternatives from which to select.
- *onore* can mean either "I" or "you"; when it's used for "you" it usually has a derisive/insulting tone.

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1 **Calvin:** "What do you find attractive in women, Hobbes?"
ホップス、女の人 の どういう ところ に 魅力 を 感じる?
Hobbusu, onna no hito no dō iu tokoro ni miryoku o kanjiru?
(name) woman 's what kind of place/aspect in appeal/charm (obj.) feel

- find「(経験的に) 知る/感じる」→ find attractive「魅力を感じる/魅力的だと思う」。
- *tokoro* is literally "place," but it's also used idiomatically to mean "situation/manner/aspect/characteristic."
- questions in colloquial speech are often formed simply by raising the intonation on the last syllable.

2 **Hobbes:** "Well, I've always been partial to redheads."
そう だ な、 赤毛 は 昔 から 好き なんだ。
Sō da na, akage wa mukashi kara suki na n da.
that way is (colloq.) red hair as for long ago since like (explan.)

- I've = I have.
- be partial to . . .「～を特に好む/～が好きだ」。
- redhead「髪の毛が赤い人/赤毛の人」。Redheaded はその形容詞で「赤毛の」。
- *sō da na* is a phrase used when pondering an answer/response, like "well, let's see . . ."
- *mukashi kara* is literally "from/since a long time ago," often implying "always."

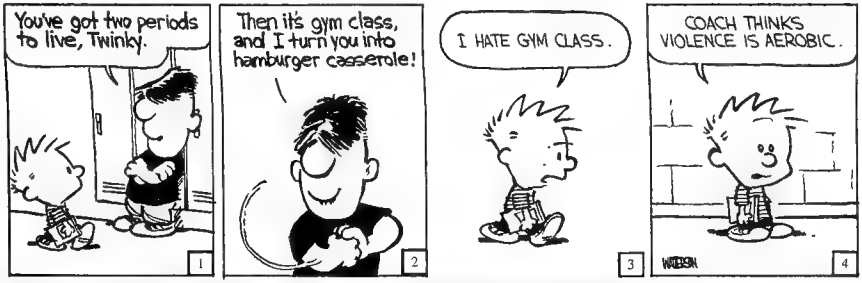
3 **Hobbes:** "With green eyes. . . I like green eyes."
目 は 緑 で... 緑 の 目 が いい ね。
Me wa midori de . . . midori no me ga ii ne.
eyes as for green is/are-and green that are eyes (subj.) good (colloq.)

- "I like ～" could also be translated as ～ *ga suki da*, but ～ *ga ii* is often a more natural way to express a preference or choice.

4 **Hobbes:** "And whiskers! Long whiskers!"
それから ひげ! 長い ひげ だ!
Sore kara hige! Nagai hige da!
and also whiskers long whiskers is

Calvin: "Let's change the subject."
話題 を 変えよう。
Wadai o kaeyō.
topic (obj.) shall change

- whiskers は、人間のほおひげでもあるが、ネコや虎のひげのこと
- *kaeyō* is the volitional ("let's/I shall") form of *kaeru* ("alter/change/switch").



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1 **Bully:** "You've got two periods to live, Twinky."
お前の 命 も あと 2時限 だけ だ ぞ、 へなちょこ。
Omae no inochi mo ato ni-jigen dake da zo, henachoko.
your life (emph.) remaining 2 periods only is (emph.) pip-squeak

- Twinky はTwinkiesというお菓子の商標名に由来し、ふわふわに柔らかいことから、「弱虫/へなちょこ」などの意味に用いる。Twinkieとも書く。
- to live は不定詞の形容詞的用法でperiodにかかる。「生きてい(られ)る時間が2時限ある」。

2 **Bully:** "Then it's gym class, and I turn you into hamburger casserole!"
その 後 は 体育 だ から、肉だんご に してやる!
Sono ato wa taiiku da kara, niku-dango ni shite yaru
that after as for phys ed is because meat patty to do/make-(for you)

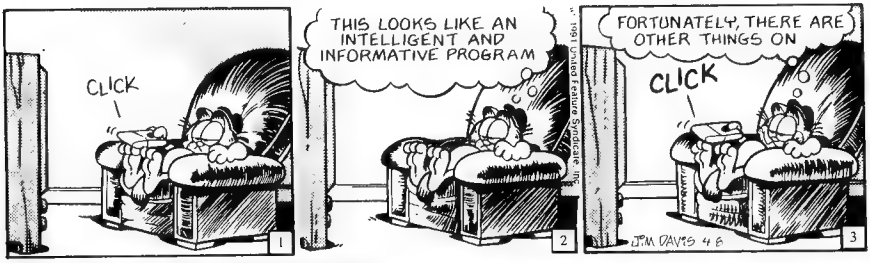
- gym class は、体育で、physical education (略してP.E./phys ed)とも言う。Gym は gymnasiumの略。
- hamburger は、ハンバーガーに限らず、牛挽肉のことも指す。俗に、人をこてんぱんに打ちのめすことをmake hamburger out of. . . などとも言い、hamburgerは「やっつけてやる」などという脅しによく使われる言葉。
- casserole は、料理用の耐熱容器のことで、その容器に肉、野菜、チーズ、パスタ類などさまざまの素材を入れてオーブンで焼く各種の料理全般もcasseroleという。
- ～ *ni shite yaru* is from ～ *ni suru*, which implies "make [something] into ～." *Yaru* after the *-te* form of a verb often implies that the speaker does the action to or for the listener: "I'll make you ～."

3 **Calvin:** "I hate gym class."
体育 なんか 大っ嫌いだ。
Taiiku nanka daikkirai.
phys ed as for hate

- *nanka* is a colloquial *nado* ("something like"); here it's essentially equivalent to *wa* ("as for"), but with a feeling of derision for what comes before it.
- there is a small つ (*tsu*) in 大嫌い (*daikirai*, "greatly/absolutely hate") for added emphasis.

4 **Calvin:** "Coach thinks violence is aerobic."
コーチ ったら、暴力 を エアロビクス か なんか だ と 思ってる んだ から。
Kōchi ttara, boryoku o earobikusu ka nanka da to omotteru n da kara.
coach as for violence (obj.) aerobics or something is (quote) thinks (explan.) because

- *ttara* is a contraction of ～ *to ittara*, "if you say ～," ; in colloquial speech it's often used in place of *wa* ("as for") when saying something negative about a person.
- thinks (that) 以下はthink の目的語となる名詞節でcoachが思っていることの内容。



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1

SFX: Click
カチリ
Kachiri (sound of hitting the remote control button)

2

Garfield: "This looks like an intelligent and informative program."
これ は 知的 で ため に なりそうな 番組 だ な。
Kore wa chiteki de tame ni narisō na bangumi da na.
this as for intelligent is-and benefit to/of seems like it will become program is (colloq.)

- looks like「～のようにみえる/～らしい」。
- informative「有益な/教育的な」→「ためになる」。
- *tame ni narisō* is from the expression *tame ni naru* (lit., "become of benefit" → "be beneficial"), and *sō na* after the stem of a verb implies "seems/looks like it will [do the action]."
- program ここではテレビの「番組」を指す。

3

SFX: Click
カチリ

Garfield: "Fortunately, there are other things on."
他に も 番組 が ある の は ありがたい こった。
Hoka ni mo bangumi ga aru no wa arigatai kotta.
besides also program (subj.) exist (nom.) as for fortunate thing-is

- fortunately「幸いなことに」。
- there are other things on; on のあとのTVが省略されている。Things は番組を指す。「他の番組もやっている」。
- *hoka* = "other," and adding *ni* makes it like "besides" → *hoka ni aru* = "exist besides [this]."
- *no* is a "nominalizer" that turns the complete though/sentence that comes before it ("there are other programs besides it") into a noun, and *wa* marks that noun as the topic: "as for there being other programs besides it, . . ."
- *arigatai kotta* is a contraction of *arigatai koto da* ("is a thing to be grateful for" → "is a fortunate thing").

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Japanese Guys Just Wanna Have Fun

Meet Kenji. He wears jeans to the office and hasn't worn a necktie since his first month on the job. He bleaches his naturally black hair to a color resembling a stewed carrot; a topaz (he's a Scorpio) glitters from his left ear lobe.

Is he a rock musician? A copywriter? The boss' pampered son? None of the above. He works as an industrial designer for one of Japan's top automobile manufacturers.

The stereotypical grey-suited, conformity-loving Japanese salaryman is by no means threatened with extinction. But if a recent article in a popular weekly magazine is to be believed, in certain job sectors, in certain companies, being a slob on the job carries with it a measure of status in itself.

For an article titled "Office 'deregulation'—how far has it gone?" (カイシャの規制緩和はどこまで進んだか!?, *Kaisha wa kiseikanwa wa—dokomade susundaka?*), the men's magazine *Shūkan Hōseki* approached salarymen working at sales or office jobs at several dozen major companies and asked them about their employers' regulations regarding modes of dress and certain types of behavior, which, if permitted, would qualify the company as being regarded as lenient. (Bankers and salaried journalists were intentionally omitted from the survey because they represent the extreme ends of the dress and behavioral code spectrum.)

Among other questions (the entire list of items is provided in the box at right), the workers were also asked if they were allowed to listen to a radio or personal cassette player while at their desk, go out for a haircut on company time, smoke (legal substances) at their desk, or wash down their lunch with a cold beer.

An item on the questionnaire not likely to be seen in a similar survey by foreign companies is the policy toward using paid leave to take a week-long vacation. Although all regular salaried workers in Japan are guaranteed leave with pay, in the past employers have discouraged them from taking extended vacations.

Hōseki did not make any queries about rules regarding on-the-job sexual harassment, but did ask about *shanai ren'ai*, which can be translated as "office romances."

From the responses, it became clear that sales companies and job categories which require direct contact with customers generally apply strict codes, while workers in technical fields were given considerably more leeway.

Surprisingly, some companies with relatively conservative and stodgy images proved cozy places to work: Among the 42 companies covered by the *Hōseki* poll, Japan Steel took first place. With 33 points out of the maximum of 39, it appears that the company takes an almost "anything goes" policy toward worker behavior—as long as they get the job done. Other firms that could be regarded as tolerant toward employee nonconformity included Nissan Motors (28 points), Kirin Beer (27), and Nissin Flour Mills and Marubeni Corporation (both with 26). Yokohama Tire & Rubber, video game maker Sega, and battery manufacturer Nihon Storage Battery also rated above average.

Practices most likely to be frowned

Regulations Surveyed

- ちゃぱつ (*chapatsu*, "dyed hair")
- ピアス (*piasu*, "pierced earring")
- ジーンズ (*jiinzu*, "blue jeans")
- ノーネクタイ (*nō nekutai*, "no necktie")
- ヒゲ (*hige*, "beard/mustache")
- 社内恋愛 (*shanai ren'ai*, "office romance")
- 接待の二次会の経費 (*settai no nijikai no keihi*, "footing the bill for the *nijikai* outing")
- 有給休暇の一週間のまとめどり (*yūkyū kyūka no isshūkan no matomedori*, "taking a week-long vacation")
- 仕事中にヘッドホン (*shigoto-chū ni heddohon*, "listening to a Walkman while at work")
- 勤務時間中に散髪 (*kinmu jikan-chū ni sanpatsu*, "getting a haircut on company time")
- デスクでの喫煙(*desuku de no kitsuen*, "smoking at desk")
- オフィスでの早弁 (*ofisu de no hayaben*, "eating before lunchtime at desk")
- ランチ時のビール (*ranchi-ji no biiru*, "having a beer with lunch")

• topaz = トパーズ／黄玉 *topāzu / ōgyoku* • pamper = 甘やかす *amayakasu* • slob = 無精者 *bushōmono* • lenient = 寛大な／寛容な *kandai na / kan'yō na* • stodgy = 古風な／格式ばった *kofū na / kakushikibatta*

Before taking that job, maybe you should check this list to see if your lifestyle matches the company's expectations.

1. *33 points:* Japan Steel Corporation
2. *28 points:* Nissan Motors
3. *27 points:* Kirin Beer
4. *Tied with 26 points each:* Nissin Flour, Marubeni Corp., Yokohama Tire and Rubber
7. *23 points:* Sega
8. *22 points:* Japan Storage Battery
9. *Tied with 19 points each:* INAX, KDD, TOTO, Tokyo Gas
13. *18 points:* Kinki Nippon Tourist Bureau
14. *Tied with 17 points each:* Tokyu Real Estate, Mitsubishi Motors
16. *Tied with 16 points each:* Sharp, Nihon Shimpan, Yakult
19. *Tied with 15 points each:* Intec, Uchida Yoko, Olympus Optical, Konica, IBM Japan
24. *Tied with 14 points each:* Toshiba, Mizuno
26. *13 points:* Cosmo Petroleum
27. *Tied with 12 points each:* Osaka Shosen Mitsui Senpaku, Nikon
29. *10 points:* Tokyo Electric Power
30. *8 points:* Tostem
31. *6 points:* Nichiro
32. *5 points:* Casio

Responses were rated as follows: an unreserved OK, 3 points; a qualified OK, although the rule has not been tested, 2 points; and OK, depending on job category or individual, 1 point. Just plain "no" scored 0 points. Therefore, the highest possible score is 39.

upon by a majority of the employers included listening to music (with headphones) while working and getting a haircut on company time. Only about one company in three banned smoking at the desk outright, however, and it's likely that most of these provide specific areas in the office where smokers can go for an occasional puff.

The companies' "official" policy on love affairs with coworkers presumably applies to relations between members of the opposite sex but is not necessarily confined to singles. The *Hōseki* article quoted a manager in one of the companies it surveyed as remarking, "Men who can't conduct a love affair are probably not to be entrusted with important jobs."

Oh, yes. Only two firms gave their unqualified support to the custom of imbibing beer with lunch: Cosmo Petroleum and—you guessed it—Kirin Beer.

Rated at the very bottom in terms of tolerance, with just 5 points out of a possible 39, was electronics manufacturer Casio. Aside from conceding a one-week vacation, Casio gave a stern thumbsdown to nearly all the queried items—although, interestingly, it shied away from ruling out love affairs between coworkers.

Matters of the heart, it would seem, are not to be taken lightly.

Mark Schreiber *is a freelance writer based in Tokyo. He has lived in Asia since 1965.*

• puff = 喫煙／（タバコの）一服 *kitsuen / (tabako no) ippuku* • imbibe = （特に酒などを）飲む *(toku ni sake nado o) nomu*

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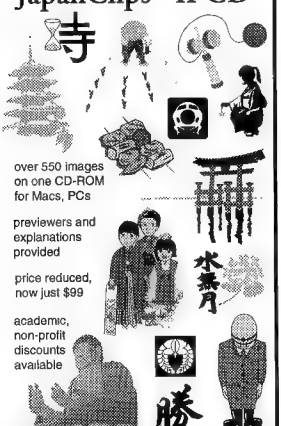

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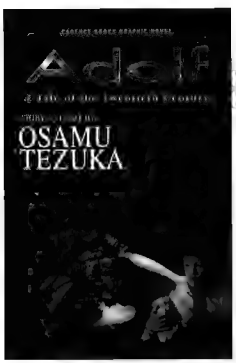
Adolf: A Tale of the Twentieth Century

Tezuka's gripping story of pre-war intrigue is no comic book.



ADOLF: A TALE OF THE TWENTIETH CENTURY (VOL. 1), by Tezuka Osamu. Cadence Books, 1996 274 pages, $16.95 (paperback).

Like many *Mangajin* readers, you may enjoy a good manga from time to time, even though you may have to defend yourself. "You're reading a *comic book*?" "No . . . It's not a comic book. It's a serious story with illustrations, Japanese style." But deep down somewhere, you might have to admit to yourself that what you're reading really is a comic book.

Sound familiar? Well, consider *Adolf: A Tale of the Twentieth Century*, a well-defined story of intrigue, murder, betrayal, and militaristic politics, set in Germany and Japan on the brink of World War II. The plot is complex, serious, and touches on a number of sensitive issues. Cadence Books calls *Adolf* a graphic novel, perhaps to emphasize that this illustrated story is anything but a comic book. You will likely agree.

Both the story and art are by the late Tezuka Osamu, who is often credited with single-handedly raising manga to its current status as a respected popular medium of storytelling for all ages in Japan. He uses techniques from animation and film in the wonderfully creative and powerful layout of the pages, and his integration of story and art is seamless.

The story is centered on a politically sensitive secret that involves three people named Adolf: two young German boys in Kobe, Japan, and the Führer himself. One of the German boys, Adolf Kaufmann, is the privileged son of a German diplomat and a Japanese woman. The other, Adolf Kamil, is the son of working-class Jewish bakers. Both boys have lived their entire lives in Japan and are friends, against the wishes of their parents. This construction may seem implausible at first, but in fact there was a sizable foreign community in pre-war Kobe, and such a situation was quite possible.

As the plot unfolds over about two years, the world is dangerously unstable. The Berlin Olympics becomes a propaganda vehicle for the Nazis; Japan exerts its influence in northern China; militaristic factions gain increasing control over Japan's government; Japan and Germany form an alliance, ostensibly to combat communism; anti-Jewish rioting erupts in Germany; Japan occupies Beijing and then Nanjing. With these earthshaking events as the setting, German spies, communists, and Jews struggle to gain control of a certain piece of sensitive information and the power it represents. The young Adolfs find themselves inexorably linked to this overwhelming, ruthless, political struggle.

SO BASICALLY WHAT YOUR SAYING IS THAT YOUR FATHER DIED FROM THAT HUGE FLOOD HUH?
YEAH... YOU MUST BE GLAD, I MEAN, MY FATHER WAS AN ENEMY OF YOUR PEOPLE...

The complex setting and fascinating story line might be enough to keep your interest in the book, but Tezuka also addresses issues such as discrimination against foreigners in Japan, anti-Semitism, class barriers, privilege, propaganda machines, and interracial marriage. He even includes a bit of domestic violence and an example of using sex as a weapon.

(continued on page 69)

I'LL PUNISH YOU BOTH FOR FIGHTING.
BUT ADOLF SAID SOMETHING BAD ABOUT THE HITLER YOUTH!
HE'S THE ONLY ONE WHO WON'T SING THE HITLER YOUTH SONG!
SO I ASKED HIM WHY.

• implausible = 本当らしくない *hontō rashikunai* / 信じ難い *shinjigatai* • ostensibly = 表向きは *omotemuki wa* / うわべは *uwabe wa* • inexorably = いやおうなく *iyaō naku* / 容赦なく *yōsha naku*

ON THE BOOKSHELF

Comics Underground Japan, *ed. by Kevin Quigley. New York: Blast Books, 1996. 222 pages, $14.95 (paperback)*
A glimpse into the peculiar world of Japan's "alternative" manga scene, *Comics Underground Japan* presents manga by six artists, including two whose more mainstream works have appeared in past issues of *Mangajin*. Translated into English but presented in the Japanese style (reading the panels from left to right).

New Romanized English-Japanese Dictionary, *by Eizo Fujikake. Portland, OR: Book East, 1995. 490 pages, $19.95 (paperback)*
With 10,000+ English-to-Japanese entries, a section of 2,900 Japanese-to-English entries, and an appendix of useful expressions (mostly travel-oriented). Uses circumflex instead of macron to indicate long vowels. Sample entry:

fire alarm *kasai-keiho^* 火災警報

Authenticating Culture in Imperial Japan, *by Leslie Pincus. Berkeley: University of California Press, 1996. 271 pages, $45 (hardcover)*
Subtitled "Kuki Shūzō and the Rise of National Aesthetics," this book explores the Japanese intellectual world of the 1930s. Wrote Kuki, "Contemporary Japan has come face to face with a crisis. Every aspect of our life is tainted by the West, a condition commonly believed to be 'modern.' But this is a dangerous delusion, one which must be dispelled."

Re-Imaging Japanese Women, *ed. by Anne E. Imamura. Berkeley: University of California Press, 1996. 358 pages, $18 (paperback)*
Includes the essays "The Political Economy of Bar Hostesses in Sapporo," "Azumi's Blue-Collar Women," "The Literary World of the Japanese Working Woman," "Women Legislators in the Postwar Diet," "Radical Women Leaders in the Japanese Red Army Movement," "The Telerepresentation of Gender in Japan," "The Remaking of Female Maturity in Japan," and "Producing Mothers."

On Track with the Japanese, *by Patricia Gercik. New York: Kodansha America, 1996. 240 pages, $14 (paperback)*
Written by the managing director of the MIT Japan Program, this book offers the stories of 23 people and their long-term approach to assimilation into Japanese culture.

Educating Andy, *by Anne and Andy Conduit. Tokyo: Kodansha International, 1996. 231 pages, $12 (paperback)*
An Australian mother's observations of her son's year as a student in a Japanese primary school. Includes appendix explaining how to enroll a foreign child in Japanese schools.

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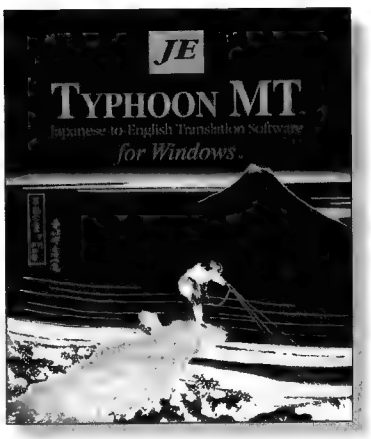
Typhoon Machine Translation for Windows

by Douglas Horn

An excellent solution for making Microsoft's Windows 95 speak Japanese—or at least read and write it.



Machine translation software keeps getting better and better. It still isn't going to replace professional translators (and probably never will), but as a tool for accelerating the translation process or knocking out rough versions of simple correspondence, machine translation software fills an important niche. There are several English-to-Japanese machine translation applications available in the US, but until recently, Japanese-to-English systems have been hard to find. Typhoon MT is a new J-E translation program that is not only readily available in North America, but also runs on standard versions of Windows 95—requiring no special software or fonts to display Japanese.

Typhoon MT is sold by Neocor Technologies and is a sister product to Tsunami MT, Neocor's English-to-Japanese machine translation tool. Like Tsunami, Typhoon uses a translation engine licensed from Japan's Kamejima Company, one of Japan's leading machine translation software developers. (Neocor has given the engine an English language interface and manual.) But Typhoon has several features that were not available on earlier versions of Tsunami—most notably, a faster, better translation engine, and OLE 2.0 compatibility. Many amateur and professional translators will be happy with Typhoon—especially when Neocor works out a few last kinks.

Installation & Documentation

When a user opens the Typhoon MT box, he may be surprised to see that it contains only four disks and a sheet of paper. The sheet of paper lets users know that the manual is on-line, in the form of a Windows 95 help file, and the disk labels instruct them on how to install the program. Once installation is complete, users can read the help file.

Replacing the traditional printed manual with an on-line version is a good trend in software publishing, as long as the help file is complete and covers all the necessary ground. Typhoon's documentation deserves high marks on most counts. It covers a wide range of topics, and even includes a quick "getting started" section for users who'd rather get right to work.

In addition to explaining how to use Typhoon's features, the manual also provides some tips for obtaining the best possible translations. Many of these tips may help professional translators but not casual users, because the tips suggest that users modify the original Japanese text in a way that would be difficult for anyone not already well acquainted with the Japanese language. For example, one tip is to explicitly state the subject of a Japanese sentence. Japanese sentences usually omit the subject, however, if it can be inferred. Those unfamiliar with Japanese would have a hard time going through an existing text and adding subjects to every sentence.

Translation

The best tests of a translation program are the translations it produces. If the original text is written according to Neocor's suggestions (e.g., clarify ambiguous sentences, use *ga* instead of *wa* whenever possible, use commas [*doten*] after adverbs, etc.), Typhoon produces excellent translations. But as already mentioned, this is not always possible. This illustrates one reason why machine translation tools like Typhoon can't really perform complete translations. At their best, they can translate from one stilted, modified language (i.e., Japanese that has been edited to use a more English-like syntax and construction) into another (i.e., English with a Japanese flavor that must be edited out).

When the user does not modify the original text according to Neocor's suggestions, Typhoon's translations lose much of their quality. To get the best possible translations, Typhoon queries the user about words or phrases it finds ambiguous. If the user can provide the right answers (that is, if the user can read the Japanese sentence and figure out which sense of a particular word is being used), the resulting translations can still be readable. This, of course, assumes that the user is proficient in Japanese. What about users who speak little or no Japanese? Anyone in this category could never expect to produce perfect translations with any tool, but if the user's goal is to translate simple letters to understand the main points, Typhoon will do the job.

As for translation speed, Typhoon's new 32-bit translation engine allows it to move through texts at a rapid clip. The longest pauses in the process will probably be when the program is waiting for the user to clarify a grammatical point.

Entering Text

One of Typhoon's weaknesses lies in its function of inputting text for translation. Typhoon can either load its own files, import existing Japanese text files, or receive direct input from its front-end processor (FEP). While the program has no trouble opening its own files, it will occasionally crash when trying to import existing files. More frustrating is the program's clunky FEP.

The FEP allows users to type Japanese characters phonetically by using an alphabetic keyboard. This technology has become very advanced in Japan. Unfortunately, Typhoon is saddled with an FEP that fails to live up to the standards to which many users are accustomed. First, it doesn't learn the most common uses of the many Japanese homonyms or interpret words within sentences to provide the most likely meaning, as most others do. Also, it makes it difficult to input complete sentences, because it tries to convert every hiragana character to a kanji, rather than leaving particles and verb/adjective endings as hiragana. Finally, it fails to recognize some words—even simple words like *hashiru* ("run").

Typhoon MT still has a few minor (but occasionally frustrating) problems to work out before it will be the tool many users are waiting for. Despite these bugs, however, it does a good job of providing serviceable translations, especially if these are to serve as the basis for further refinement by a human translator. The fact that Typhoon MT is currently the only affordable product of its kind also speaks well for it. Now anyone who needs Japanese-to-English translation software for an unadulterated Windows 95 computer has a viable option in Typhoon MT—even if it isn't quite perfect yet.

TYPHOON MT FOR WINDOWS, Neocor Technologies, 9138 Collins Regents Road, La Jolla, CA 92037 • Tel 800-693-WAVE • http://www.neocor.com
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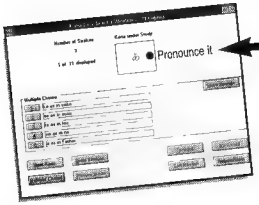

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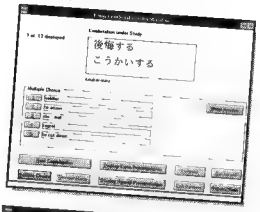

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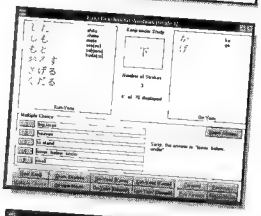

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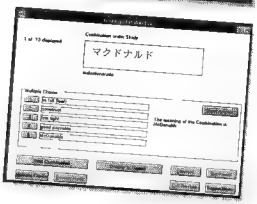

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COOKING CORNER

Nothing but Noodles

From Simple & Easy Japanese Cooking (Shufunotomosha)

Hot or cold,* menrui *is the perfect summer treat.

Summer is noodle season in Japan. This is not to say that vast quantities of noodles are not consumed at other times of the year. But with temperatures parked above 30°C and the country sweltering under its subtropical blanket of humidity, appetites start to wilt and enthusiasm dwindles for rice and other bulkier foods. This is when noodles come into their own.

In most accounts, the world of *menrui* (麺類) is usually divided into two principal categories—although this ignores *ramen* (ラーメン), the crinkly Chinese-style noodles now fully assimilated into daily Japanese diet (as well as the increasingly popular Italian pasta connection). Wheat flour noodles, such as *udon* (うどん), are usually considered a food of Japan's south and west; *soba* (そば), made with varying proportions of buckwheat flour, is mainly associated with Tokyo and the mountains of the northeast. Within each of these two genres, however, are numerous subdivisions, depending both on the way they are made and the way in which they are served. These days, both types are well represented throughout the country and consumed with equal gusto throughout the year.

The fundamental decision is always whether you want to eat your noodles hot or cold. Even at the peak of summer, there is no shortage of people who choose their *soba* or *udon* in the *kake* style—served in a steaming savory broth, with or without such adornments as *tenpura*, raw egg, *nattō*, or the grated mountain yam know as *tororo*.

Most people, however, are not looking to break further sweat as they eat, and so the most popular form of summertime noodle is always the chilled style known generically as *mori soba* or *hiyashi udon*. The noodles are cooked, then strained and cooled, and piled up on a bamboo tray (giving the buckwheat version its alternate name: *seirō soba)*. This is then dipped in a piquant soy-based sauce to which chopped *negi* (green onions) and *wasabi* (horse-radish) have been added. If the noodles are topped with a sprinkling of finely cut *nori* seaweed, the dish is called *zaru soba/zaru udon* (the *zaru* is the bamboo basket in which the noodles are strained); if you also want a small serving of *tenpura* with it, ask for *ten-zaru*.

This is *menrui* cuisine at its simplest, but often its most satisfying. When the noodles are *te-uchi* (手打ち), the dough freshly rolled and cut by hand, they are considered one of the most sought-after foods by Japanese food connoisseurs. They are also remarkably refreshing when the heat is on.

Among the wheat noodles, *udon* and its chunky country cousin *kishimen* (a wide, flat variety mostly eaten in the central region around Nagoya) are often considered bulky and difficult to digest. Much more appropriate for summertime eating is the finer, more delicate *hiyamugi* (冷麦, "cold wheat"). As the name implies, this is intended to be served chilled (indeed, it is never eaten any other way)—not on a bamboo tray, like *mori soba*, but fully immersed in ice water. Besides its obvious cooling properties, *hiyamugi* is usually given an elaborate arrangement to provide maximum visual impact: with its multicolor garnishes of fish, fruit, egg, and vegetables it can resemble a submarine rock garden—in effect, a kind of underwater salad.

The archetypal summer noodle—and a common gift in the mid-year *ochūgen* gift-exchange season —is *sōmen*. Although often considered a more delicate form of *udon* and *hiyamugi* (much as, in Italy, vermicelli are an ultrafine form of spaghetti), *sōmen* is, in fact, made by a quite different process. Stretched rather than cut (the best of them are known as *te-nobe* ("hand-pulled"), government standards specify each thread must be no more than one millimeter in diameter.

Sōmen is also the basis for one of the most intriguing and amusing summer pastimes, the custom of eating *nagashi sōmen*. As with so many forms of Japanese cuisine, it is not the taste that is remarkable so much as the ritual and setting. The scene might look something like this: a quiet mountain glade, a lakeside garden, or even your backyard; a wide-brimmed, red paper parasol to provide shade; the cicadas in full drone; the lazy incense of mosquito coils. Lengths of freshly hewn bamboo have been split and joined to form a primitive channel from the nearest water source, which could be a mountain stream, a favorite spring, or perhaps just the local mains.

Copious quantities of noodles are cooked in readiness, and dipping sauces are prepared. When everyone is assembled, the *sōmen* is tipped into the simple aqueduct. As the noodles flow downstream, the waiting diners scoop them out with their chopsticks. It is hardly a strenuous form of fishing (or eating), but at this time of year enjoyment is every bit as important as nutrition.

Robbie Swinnerton *is the food editor of* Tokyo Journal.

Chilled Summer Noodles

Ingredients (serves four)

300 g (10 oz.) dried *hiyamugi* or ***sōmen*** wheat noodles
chilled water (preferably purified or spring water)
ice cubes

Tsuyu (dipping sauce)

5 cups *dashi* (cooking stock) made from *katsuobushi* (bonito flakes) and/or *kombu* (kelp seaweed)
1 cup *shōyu* (soy sauce)
4 Tbsp. *mirin* (sweet cooking sake)—if unavailable, substitute 4 tsp. sugar

Yakumi (dipping spices)

Any or all of the following:
finely chopped scallions, toasted white sesame seeds, grated ginger, fine-cut *nori* seaweed, chopped *shiso* leaf

Garnish

8 cooked shrimp, with shell and vein removed but with tail still attached
30 g (1 oz.) *wakame* seaweed (soaked to reconstitute, and chopped coarsely)
4 leaves green *shiso* (perilla)—this is mainly a visual garnish, so green maple leaves or other similar foliage can be substituted
8 pods of *mange-tout* snow peas, lightly blanched
4 young scallions, chopped into 5-cm (1/2") lengths and briefly blanched
8 slices carrot (carved into flowerettes, if desired), lightly cooked
4 slices kiwi fruit
1 mandarin orange, sliced into eight segments (with peel still attached)

Preparation

1. First mix all the ingredients for the dipping sauce, bring slowly to a boil, then quickly remove from the heat and let cool down. Refrigerate before serving.

2. Heat 2 liters (1/2 gallon) water in a large pan. When it comes to a vigorous boil, slowly slide the noodles into the water and stir well to prevent them from sticking to the side or bottom of the pan.

3. When the water returns to a boil, add a cup of cold water. Repeat twice. If cooking *sōmen*, drain and rinse immediately. If cooking *hiyamugi*, bring back to a light boil, and cook for 5 minutes until the noodles are just slightly softer than al dente. Quickly drain noodles in a colander and rinse under plenty of running water until well cooled.

4. Divide the cold noodles among the individual serving bowls (wide, shallow bowls are best, preferably glass). Cover with chilled water and add a few ice cubes. In each bowl place 2 cooked shrimp, some scallions or *mange-tout*, a small portion of *wakame* seaweed, a *shiso* (or other) leaf, slices of carrot and kiwi fruit, and mandarin orange segments.

5. Serve dipping sauce in separate small bowls, with the *yakumi* (dipping spices) on small side dishes. Each person should sprinkle some of the spices into the sauce, before dipping the noodles in and proceeding to slurp.

Notes

Both dipping spices and noodle garnishes can be as simple or as elaborate as you choose. Other ideas might include cuts of chicken-breast meat, *kamaboko* fish cake, *fu* (wheat gluten cake), slices of bamboo shoot, wedges of apple, etc.

Although *hiyamugi* and *sōmen* are the most delicate of Japanese noodles, and best suited to this summer treatment, regular wheat *udon* works equally well as a substitute. In the Chubu region of Japan, around Nagoya, thick, flat *kishimen* noodles are also eaten this way. However, cooking times have to be adjusted—longer for the thicker noodles, just a couple minutes for the ultra-fine *sōmen*.

☞If you have access to the Internet, Osaka Gas has a page filled with Japanese recipes in English:
`http://www.osakagas.co.jp/webcooking/index_e.html`

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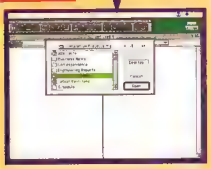

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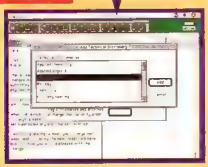

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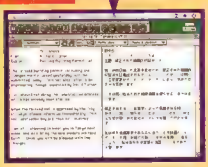

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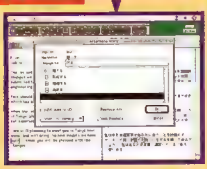

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俺にまで
Ore ni made
礼状が来る
reijō ga kuru
選挙前
senkyo-mae

Even one like me receives a gracious thank-you note when an election pends.

by 無関心派 (*Mukanshin-ha*)

- *ni made* = "even to," and *ore* is an informal/rough word for "I/me" used by males, so *ore ni made* = "even to me."
- *reijo* = "thank-you note," and *reijō ga kuru* = "a thank-you note comes." The Japanese literally says "even to me a thank-you note comes" → "even I receive/even one like me receives a thank-you note."
- the suffix *-mae* means "before [the event]," so *senkyo-mae* = "before the election" → "when an election pends."
- the pen name *Mukanshin-ha* means literally "indifferent observer," presumably a non-voter

- *furu* = "[rain/snow/hail] falls," and *furu ame* = "the falling rain."
- *ekohuki* = "favoritism/partiality," and *ekohiiki suru* = "favor/show partiality."
- the suffix *-busoku* is from *fusoku* ("insufficiency/shortage"), *so mizu-busoku* = "water shortage."
- Tokyo had more rain than usual during the rainy season this year. However, the mountain reservoirs that supply neighboring Kanagawa Prefecture (inc. Yokohama) had so little that the area was forced to ration water supplies. Residents were led to wonder whether the heavens were showing partiality.
- *Omachi Komachi* is a play on 小野小町 (*Ono Komachi*), a legendary beauty who lived during the Heian Era.

降る雨も
Furu ame mo
えこひいきする
ekohiiki suru
水不足
mizu-busoku

Even falling rain shows its partiality: water shortages.

by 大町小町 (*Omachi Komachi*)

シドニーへ
Shidonii e
成果を残し
seika o nokoshi
聖火行く
seika yuku

Going to Sydney a legacy of triumph; the Olympic torch.

by 千代に八千代 (*Chiyo ni Yachiyo*)

- *e* marks the destination of the action *yuku*, an alternate pronunciation of *iku* ("go").
- 成果 *seika* refers to the "accomplishments/fruits" of an endeavor, while the homophonous 聖火 *seika* (lit., "holy flame") is the name for the Olympic torch.
- *nokoshi* is the stem of *nokosu* ("leave behind"); the stem is being used as a modifier that indicates the manner of the next mentioned action: "the Olympic torch goes . . . leaving behind a legacy of triumph." What's interesting about the poem is the play between the two meanings of *seika*: one proceeds to Sydney, the other is left behind.
- *Chiyo ni Yachiyo*, loosely "thousands and thousands of years," is a phrase from Japan's national anthem.

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ポケットストーリー

Poketto Sutorii

Pocket Story

作.モリ マサユキ

by Mori Masayuki

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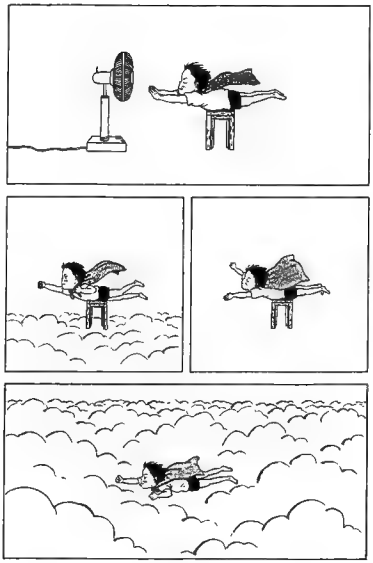
The story presented in this issue tells of a young girl, a new pair of shoes, and a dream. It is typical of the simple yet charming tales which are Mori's trademark.

Mori has expressed his hope that a person can sit down with the three books of the "Pocket Story" series and read through them in the time it takes to drink a cup of coffee. He feels that the reader should be fulfilled in some way upon finishing them.

The author promises that if his pocket should become filled once again with beautiful things which need to be shared, he will draw more "Pocket Story" manga. In the meantime, it is his wish that all of our pockets be filled to the brim with wonderful things.



The "Pocket Story" series was originally published in the monthly magazine コミック・モーニング ("Comic Morning"). The books include the serialized manga as well as additional colorized manga drawn specifically for the set.

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ポケットストーリー 24
「鈴の靴」
作・モリマサユキ
夜のすみっこに、
眠れない子供が
いました。
1
いまは一緒に住んでいない
お父さんから、
贈り物が
届いたのです。
2
小さな鈴のついた
秋の靴です。
3
おばあちゃんが
「夜 新しい靴を
おろしちゃだめ！」
と言ったので、
4
朝が
待ち遠しくて、
5

Title: ポケットストーリー 24 「鈴の靴」 作・モリ マサユキ
Poketto Sutōrii Nijūyon "Suzu no Kutsu" Saku・Mori Masayuki
Pocket Story 24 "Shoes with Bells" by・Mori Masayuki

1 **Narration**: 夜 の すみっこ に、眠れない 子供 が いました。
Yoru no sumikko ni, nemurenai kodomo ga imashita.
night of corner/nook in/at can't sleep child (subj.) existed/there was
In a little cranny of the night, there was a child who could not sleep. (PL3)

- *sumikko* is an informal equivalent of *sumi*, which when speaking of physical areas refers to an "unobtrusive corner/edge/fringe area" → "corner/nook/cranny." Here it's being used poetically with an abstract "area."
- the particle *ni* is used to mark the place where something exists.
- *nemurenai* is the negative form of *nemureru* ("can sleep"), the potential form of *nemuru* ("sleep"). It modifies *kodomo* ("child") → *nemurenai kodomo* = "a child who can't sleep."
- *imashita* is the PL3 past form of *iru* ("exist/be in a place" for people and animate things). ～ *ga iru* is often like English "there is ～," so ～ *ga imashita* = "there was ～."

2 **Narration**: いま は 一緒に 住んでいない お父さん から、贈り物 が 届いた のです。
Ima wa issho ni sunde inai otōsan kara, okurimono ga todoita no desu.
now as for together is not living father from present/gift (subj.) had arrived/been delivered (explan.)
From her father, who did not at present live with them, a gift had arrived.
A package had come from her father, who no longer lived with them. (PL3)

- *issho ni* = "together with," or in many cases simply "with."
- *sunde inai* is the negative form of *sunde iru* ("is living/residing"), from *sumu* ("reside/live in a place").
- *ima wa ～te inai* can mean either "is not [doing the action] at present" (implying the action may resume at a later time) or "is no longer [doing the action]" (implying the action is not expected to resume). We chose the latter simply because it seemed to work better in English, but it may well be that the father is merely away on extended assignment in another city.
- *ima wa issho ni sunde inai* is a complete thought/sentence ("as for now, [he] doesn't live together with [them]") modifying *otōsan* ("father") → "father who does not now live with them."
- *todoita* is the plain/abrupt past form of *todoku* ("[something] arrives/is delivered").
- *no desu* is used because an explanation is being offered—why the little girl can't get to sleep.

3 **Narration**: 小さな 鈴 の ついた 秋 の 靴 です。
Chiisa-na suzu no tsuita aki no kutsu desu.
small bells (subj.) attached autumn of/for shoes is/are
"It was [a pair of] autumn shoes that had small bells attached."
In it was a pair of autumn shoes, with little jingle bells on them. (PL3)

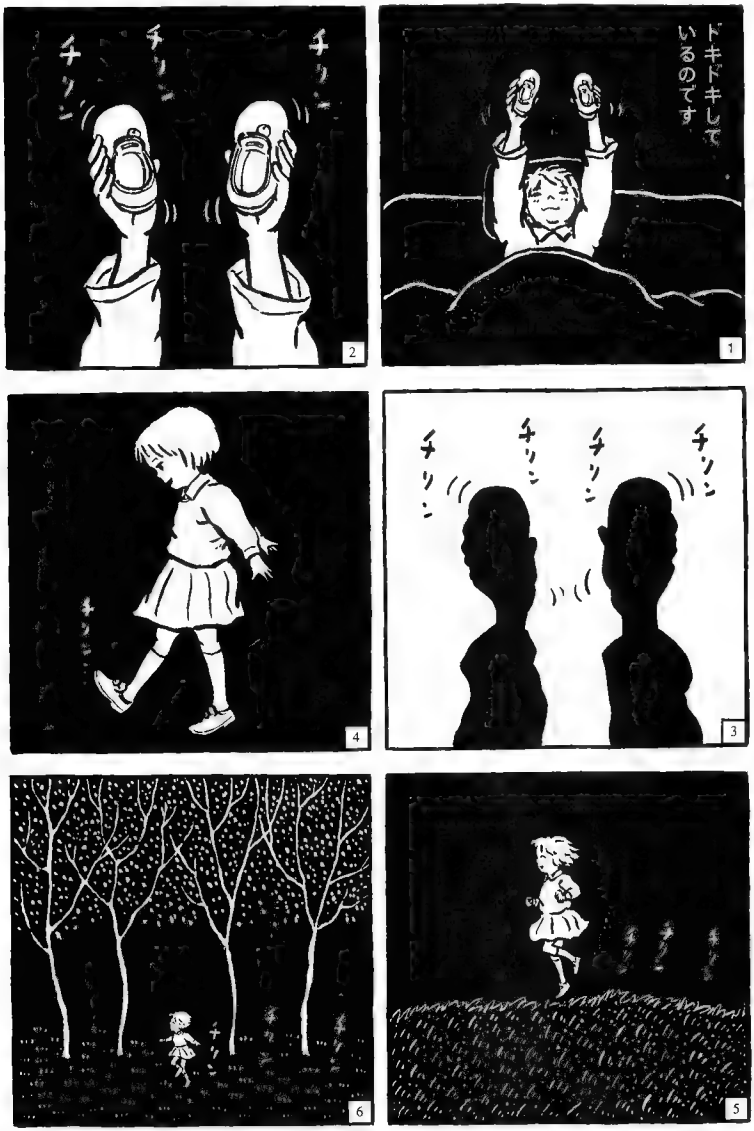
- *chiisa-na* is an alternate form of the adjective *chiisai* ("small").
- *suzu* refers to the kind of bell that is spherical and usually quite small, with a little pellet floating loose inside to make it jingle. Larger bells that are what we think of as "bell-shaped," open at the bottom and with a dangling clapper, are called *kane* (written 鐘) or *beru* (from the English "bell").
- *tsuita* is the plain/abrupt past form of *tsuku* ("[something] sticks/attaches to"). *Chiisa-na suzu no tsuita* is a complete thought/sentence ("small bells are attached") modifying *aki no kutsu*. In the modifying sentence, *no* marks *suzu* as the subject of *tsuita*; in modifying sentences, the subject is often marked with *no* instead of *ga*.
- *aki* = "autumn," and *no* allows it to modify *kutsu* ("shoes") → "autumn shoes/shoes for autumn."
- *desu* is non-past, but it's not unusual for English narrative conventions to call for it to be translated in the past tense.

4 **Narration**: おばあちゃん が 「夜、 新しい 靴 を おろしちゃだめ!」 と 言った ので、
Obāchan ga "Yoru, atarashii kutsu o oroshicha dame!" to itta node,
grandma (subj.) night new shoes (obj.) mustn't put down (quote) said because/so
Grandma had said, "You mustn't break in new shoes at night!" so

- *oroshicha dame* is a contraction of *oroshite wa dame*, a "must not" form of *orosu*, which is literally "lower/put down" but is also used idiomatically to mean "use/wear for the first time."
- *itta* is the plain/abrupt past form of *iu* ("say").

5 **Narration**: 朝 が 待ち遠しくて、
asa ga machidōshikute,
morning (subj.) is eagerly anticipated-(cause)
the girl could hardly wait for morning to come, and

- *machidōshikute* is the *-te* form of *machidōshii*, which implies the person "eagerly anticipates/can hardly wait for [something]." Note that in Japanese, *machidōshii* is an adjective; it can be used to describe either the thing that is so eagerly awaited or the eager/impatient feelings of the person waiting. The *-te* form in this case is indicating the cause of what follows (next panel).


ドキドキしているのです。
1
チリーン
チリーン
チリーン
2
チリーン
3
チリーン
4
5
チリーン
6

1 **Narration**: ドキドキ　　している　のです。
Doki-doki *shite iru* *no desu.*
(thumping FX) is doing/making (explan.)
"her heart was thump-thumping."
her heart thump-thumped with anticipation. (PL3)

- *doki-doki shite iru* is the progressive ("is/are ~ing") form of *doki-doki suru*, an FX-based verb that means "[one's heart] beats fast/pounds" (either in eager anticipation, as here, or in nervousness/fear).
- *no desu* again indicates an explanation is being offered—why the little girl can't sleep.

2 **Sound FX**: チリン チリン チリン
Chirin chirin chirin
Jingle jingle jingle (sound of bells on shoes)

3 **Sound FX**: チリン チリン チリン チリン
Chirin chirin chirin chirin
Jingle jingle jingle jingle

4 **Sound FX**: チリン
Chirin
Jingle

5 **Sound FX**: チリン チリン チリン
Chirin chirin chirin
Jingle jingle jingle

6 **Sound FX**: チリン チリン チリン
Chirin chirin chirin
Jingle jingle jingle

Book Review

(continued from page 54)

But much of what is presented must be taken with a grain of salt. Why, for example, would a half-Japanese boy be admitted to the premier Nazi prep school? And can a boy so small for his age really overpower a large adult man?

Enjoyable and educational, *Adolf* gives insight into the manga craze in Japan, but it is a far cry from what the salaryman and the student are reading on trains. *Adolf* is so different, in fact, that even the Japanese bookstores treat it as a normal novel rather than a comic book. Still, readers will understand the power of the visual component of manga and will see how serious topics can be treated well in this medium. Readers will also experience the overwhelmingly frequent use of mimetic/onomatopoeic words in manga to describe actions and sounds. Somehow, baffling words like *bratta, chirrup, fwoosh, schnor, hsh, klakketa, tmp,* and *kritsh* seem natural in context.

Unavoidably, there are some gestures and some ironies that may escape the reader who has not spent significant time in Japan. But the meanings of the hand-waving, the fact that someone is wearing a school uniform, the depths of bows, the sounds of insects, etc., are not vital to understanding the story. It is unfortunate that some of the rich meaning may be lost, but the story remains intact.

Oniki Yuji's translation is superb, beautifully projecting strong emotions and subtle implications. But striving to be true to the Japanese content results in a few cumbersome, unnatural phrases. There are also several examples of uncomfortable (if not simply erroneous) grammar and at least one spelling error. These imperfections should have been screened more carefully to allow the high quality of translation to shine through.

The very few weaknesses in the story and its presentation do not detract greatly from the impact of the book. It is insightful, compelling, and just plain great reading. Even the fact that the book was originally released as a serial is usually not too distracting. But *caveat emptor*: at the end, the serial nature of the work is unavoidably clear—we learn that the story continues in another book, *Adolf: An Exile in Japan.* Let's just hope that we aren't forced to wait too long for resolution of the cliff-hangers.

TJ Donahue *is an engineering consultant and freelance writer based in Denver, Colorado.*

• mimetic words = 擬態語 *gitai-go* • onomatopoeic words = 擬声語 *gisei-go* / 擬音語 *gion-go* • baffling = 不可解な *fukakai na* / 訳のわからない *wake no wakaranai*

れい子
1
えっ？
2
あー
お父さん!!
ここに
住んでたのォ!?
3
靴ねえ
……
ありがと!!
4
ほら！
みて！
5
あれっ
!!
6

1 **Father**: れい子。
Reiko.
(name)
"Reiko." (PL2)

Sound FX: チリン チリン
Chirin chirin
Jingle jingle

2 **Reiko**: えっ?
E!?
what?/huh?/yes?
"Yes?" (PL2-3)

Sound FX: チリン
Chirin
Jingle

3 **Reiko**: あー、お父さん!! ここ に 住んでた のォ?!
Ā, otōsan!! Koko ni sundeta nō?!
(interj.) father this place/here at were/have been living (explan.-?)
"Oh, Dad! Is this where you've been living?" (PL2)

- *ā* is an interjection of recognition.
- *sundeta* is a contraction of *sunde ita*, past form of *sunde iru* ("is living/residing"), from *sumu* ("reside/live in a place"). For most verbs, the place where the action occurs is marked with *de*, but the place where one lives/resides is marked with *ni*.
- she uses the explanatory *no* to ask a question by speaking it with a rising intonation; it's quite common to ask questions with *no* in colloquial speech, especially among female speakers. Elongating it gives the feeling of an exclamation.

4 **Reiko**: 靴 ねえ... ありがと!!
Kutsu nē... arigato!!
shoes (colloq.) thank you
"As for the shoes, thank you."
"Thanks for the shoes!" (PL2)

- the colloquial particle *ne* or *nē* is often inserted in the middle of a sentence to draw the listener's attention to what comes before it. The effect can be essentially similar to marking the preceding as the topic ("as for ~.")
- *arigato* is a shortened, and more casual, *arigatō* ("thank you").

5 **Reiko**: ほら! みて!
Hora! Mite!
here look
"Here! Look!" (PL2)

- *hora* is used to call a person's attention to something, like "here!/there!/look!/see!/watch!"
- *mite* is the *-te* form of *miru* ("see/look at"); the *-te* form of a verb is often used as a relatively abrupt request or gentle command.

6 **Reiko**: あれっ!!
Are!!
(interj.)
"Huh?" (PL2)

- *are?* is an interjection of surprise/bewilderment when something is not as expected or does not go as expected.

鈴！
ないっ!!
1
れい子
ほら
2
チリン
チリン
3
チリン
チリン
4
目覚めると、
秋の雨でした
おわり。
5

1 **Reiko**: 鈴! ないっ!!
Suzu! *Nai!!*
bells not exist/not present
"The bells! They're not there."
"The bells! They're gone!" (PL2)

- *nai* is the negative form of *aru* ("exist/be present" for inanimate things).

2 **Father**: れいい子、ほら。
Reiko, *hora.*
(name) here
"Here, Reiko." (PL2)

- again, *hora* is for drawing the listener's attention to something.

3 **Sound FX**: チリン チリン
Chirin chirin
Jingle jingle (sound of bells)

4 **Sound FX**: チリン チリン
Chirin chirin
Jingle jingle (sound of bells)

5 **Narration**: 目覚める と、 秋 の 雨 でした。
Mezameru to, *aki* *no* *ame* *deshita.*
awaken when autumn of rain was
When she woke up, an autumn rain was falling. (PL3)

Narration: おわり
Owari
end
The End

- *mezameru* = "awaken," and *to* after a non-past verb can make a conditional "when" meaning → "when she awakens/awakened" (tense is determined by the main verb).
- *no* allows *aki* ("autumn") to modify *ame* ("rain").
- *deshita* is the past form of *desu* ("is/are"), but here it stands in for the verb *futte ita* ("was falling," past of *futte iru*, from *furu*, "[rain/snow/hail] falls").
- *owari* is a noun form of *owaru* ("[something] ends/finishes").

Generation X

(continued from page 15)

demonstrate greater willingness to serve. When Japan turned industrial production of exports into the centerpiece of its economy after 1945, the emphasis on dependable service remained, but machines took over: the country became a key factory source and testing ground for appliances that "take care of you."

The industrial society put the kibosh on the rural economy, the extended family, and the tendency for one parent to make childrearing a full-time job. Even the mothers who do stay home are so pampered by machines and lulled by promises of personal comfort that the sorry chore of saying no to a strident boy or girl has become *mendōkusai*—too much trouble. Mom is namby-pamby. Dad is willy-nilly, teachers are hamstrung by tradition. Every source of authority whose business it is to help kids form operating assumptions about the world they're in is asleep at the wheel.

The appliances aren't.

In a society as hooked as Japan is on machines that provide service, the danger is that potential human partners (who "selfishly" expect reciprocity in a relationship) will seem to the child to provide far less satisfaction and payoff than the machines do.

The electronic embrace is total: portable phones, microwave ovens, word processors, stereos, massagers, computers, videotape players and recorders, cameras, air conditioners, washing machines, vacuum cleaners, computer games, answering machines, faxes, modems, vibrators.

"Personal convenience" is also the motto of the new community centers known as convenience stores. They will sell you everything from food to underwear, as well as copy your documents, process your bills, forward your faxes, and express-mail your packages. Customers, male and female, tend to spend most of their time in front of the magazine and paperback racks, silently poring over publications from companies whose definition of service means providing nudity, glamour, and explicit documentation of the scandalous indulgences of "idols" and power brokers.

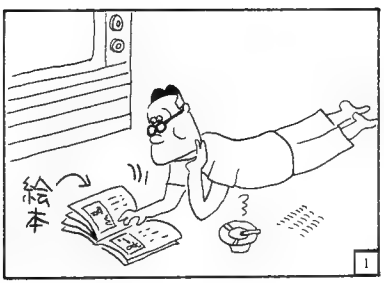
When it comes to providing satisfaction on demand, how can a mere human being in the role of boyfriend, girlfriend, parent, or teacher compete with these tools?

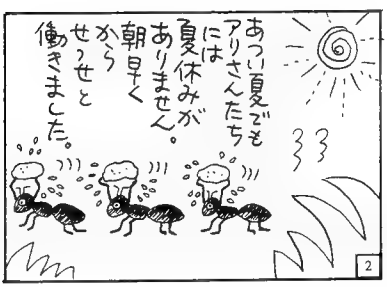
They can't.

William Marsh *(marshbil@gol.com) is writing a book for Weatherhill called* Pop Japanese.

• put the kibosh on = 終わらせる *owaraseru* • namby-pamby = 感傷的な *kanshō teki na* / 消極的な *shōkyoku teki na* • willy-nilly = 煮え切らない *niekiranai* / いいかげんな *iikagen na* • hamstrung by = ～に縛られている ～ *ni shibararete iru*

サラリーマン専科

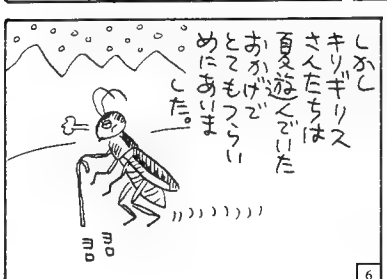

絵本
1


あつい夏でもアリさんたちには夏休みがありません。朝早くからせっせと働きました。
2

そのころキリギリスさんたちは遊びくらしていました。
3

やがて冬がきました。
4

アリさんたちは夏働いたおかげでゆっくり遊びくらしました。
5


しかしキリギリスさんたちは夏遊んでいたおかげでとてもつらいめにあいました。
6

Title: サラリーマン 専科
Sarariiman Senka
Salaryman Seminar

- *sarariiman* is a word coined by the Japanese from the English "salary" and "man." It refers to salaried male employees of a company—usually white-collar office workers.
- *senka* (lit., "specialized course") is essentially equivalent to "seminar"—though the loan words *seminā* and *zemināru* are also used for "seminar" in Japanese.

1 **Arrow**: 絵本
Ehon
Picture Book

2 **Narration**: あつい 夏 でも アリさんたち には 夏休み が ありません。
Atsui natsu demo arisan-tachi ni wa natsu-yasumi ga arimasen.
hot summer even if it is ant-(hon.)-(plur.) for summer vacation (subj.) not exist
Even in the hot summer, for the ants there is no summer vacation.
Even at the hottest peak of summer, the ants got no vacation. (PL3)

Narration: 朝 早く から せっせと 働きました。
Asa hayaku kara sesse to hatarakimashita.
morning early from industriously worked/labored
They labored industriously from early in the morning. (PL3)

- in children's books and when adults speak to children, the honorific *-san* is often added to the names of animals. If there were only a single ant here, we might translate *ari-san* as "Mr. Ant."
- the suffix *-tachi* turns nouns referring to people and animals into plurals.
- *arimasen* is the PL3 form of *nai* ("doesn't exist/there is none"), which is the negative form of *aru* ("exist/have/there is").
- *hayaku* is the adverb form of *hayai* ("early/fast"), and *asa hayaku* is an adverb phrase meaning "early in the morning"; *kara* makes it "from early in the morning."
- *sesse to* implies doing an action "diligently/busily/industriously."
- *hatarakimashita* is the PL3 past form of the verb *hataraku* ("work/labor [at a job]"). Like the English "work," *hataraku* can also mean "function," but it cannot be used to refer to "working" at a hobby or other pastime.

3 **Narration**: そのころ キリギリスさんたち は 遊びくらしていました。
Sono koro kirigirisusan-tachi wa asobi-kurashite imashita.
about that time/meanwhile grasshopper-(hon.)-(plur.) as for were spending days playing
Meanwhile, the grasshoppers were spending their days having fun. (PL3)

- *asobi* is the stem of *asobu* ("play/have fun/goof off"), and *kurashite imashita* is the PL3 past form of *kurashite iru*, from *kurasu* ("pass/spend one's days"); *asobi-kurasu* = "spend one's days at play/having fun/goofing off," and *asobi-kurashite imashita* = "[they] were spending their days playing/having fun."

4 **Narration**: やがて 冬 が きました。
Yagate fuyu ga kimashita.
soon/by and by winter (subj.) came
Soon winter came. (PL3)

- *kimashita* is the PL3 past form of *kuru* ("come").

5 **Narration**. アリさんたち は 夏 働いた おかげで ゆっくり 遊んで くらしました。
Arisan-tachi wa natsu hataraita okage de yukkuri asonde kurashimashita.
ant-(hon.)-(plur.) as for summer worked thanks to leisurely/comfortable manner playing spent days
Thanks to having worked hard during the summer, the ants spent their days enjoying themselves in comfort. (PL3)

- *hataraita* is the plain/abrupt past form of the verb *hataraku* ("work/labor").
- *okage* refers to "indebtedness" (the *o-* is actually honorific, but cannot be dropped in this use), and *okage de* means "owing to/thanks to." *Natsu hataraita* is a complete thought/sentence ("[they] worked in the summer") modifying *okage*, giving the meaning "thanks to having worked during the summer."
- *yukkuri* can mean "slowly/without haste," or it can mean "in a relaxed/comfortable manner" depending on the context and the nature of the verb it modifies. Here it is the latter.
- *asonde* is the *-te* form of *asobu* ("play/have fun"), and *kurashimashita* is the PL3 past form of *kurasu* ("spend one's days") → "[they] spent [their] days having fun/enjoying themselves."

6 **Narration**: しかし キリギリスさんたち は 夏 遊んでいた おかげ で とても つらい め に あいました。
Shikashi kirigirisusan-tachi wa natsu asonde ita okage de totemo tsurai me ni aimashita.
but grasshopper-(hon.)-(plur.) as for summer were playing thanks to very trying/painful experience with met
But thanks to having played during the summer, the grasshoppers met with very painful experiences."
But the grasshoppers suffered a great deal because they had goofed off during the summer. (PL3)

FX: ヨロヨロ
Yoro yoro
(effect of staggering about weakly)

- *natsu asonde ita* is a complete thought/sentence ("[they] were playing in the summer") modifying *okage*, giving the meaning "thanks to having played during the summer" → "because they had played during the summer." As this shows, *okage* can be used for assigning blame or stating the cause of a negative result as well as for giving credit for a positive one.
- *~ me ni aimashita* is the PL3 past form of *~ me ni au*, which means "have a ~ experience" (usually a bad one). *Au* means "meet," so the phrase literally means "meet with a ~ experience."

あつい夏でも
おとうさんたちには夏休みがありません。
朝早くからせっせと働きました。
バス
1
そのころOLさんたちは遊びくらしていました。
2
やがて冬がきました。
3
おとうさんたちはありかわらずせっせと働きます。
バス
4
そのころOLさんたちはありかわらず楽しく遊んでくらすのでした。
5

1 **Narration**: あつい 夏 でも おとうさんたち には 夏休み が ありません。
Atsui natsu demo otōsan-tachi ni wa natsu-yasumi ga arimasen.
hot summer even if it is father-(plur.) for summer vacation (subj.) not exist
Even in the hot summer, for the daddies there is no summer vacation.
Even at the hottest peak of summer, the daddies got no vacation. (PL3)

Narration: 朝 早く から せっせと 働きました。
Asa hayaku kara sesse to hatarakimashita.
morning early from industriously worked/labored
They labored industriously from early in the morning. (PL3)

Sign: バス
Basu
Bus

- *otōsan* ("father/dad") in this case essentially refers to middle-aged and older salarymen.

2 **Narration**: そのころ OLさんたち は 遊びくらしていました。
Sono koro ōerusan-tachi wa asobi-kurashite imashita.
about that time/meanwhile OL-(hon.)-(plur.) as for were spending days playing
Meanwhile, the OLs were spending their days having fun. (PL3)

- "OL," always written with capitalized Roman characters but pronounced *ōeru*, is a "word" coined by the Japanese from the initials of the English words "office lady"; it refers to young female workers who handle most secretarial/menial tasks around an office.

3 **Narration**: やがて 冬 が きました。
Yagate fuyu ga kimashita.
soon/by and by winter (subj.) came
Soon winter came. (PL3)

4 **Narration**: おとうさんたち は あいかわらず せっせと 働きます。
Otōsan-tachi wa aikawarazu sesse to hatarakimasu.
father-(plur.) as for unchanged/same as ever industriously work/labor
The daddies continued to work industriously as always. (PL3)

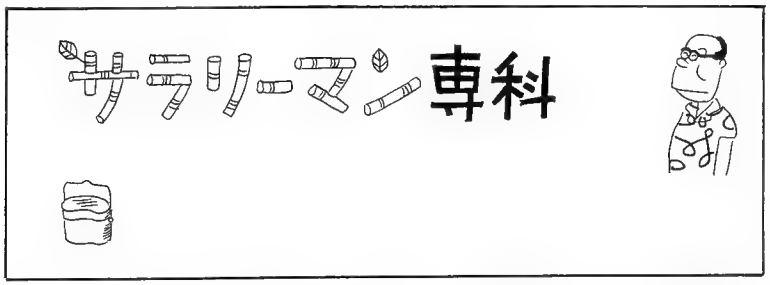
Sign: バス
Basu
Bus

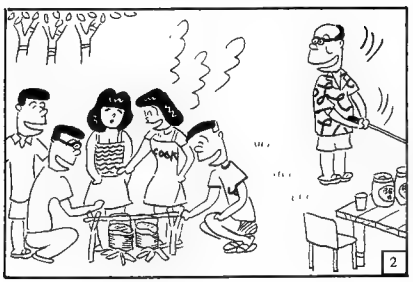
- *aikawarazu* ("unchanged/in the same manner as always") modifies the combination *sesse to hatarakimasu* ("work industriously"; *hatarakimasu* is the PL3 form of *hataraku*, ("work/labor").

5 **Narration**: そのころ OLさんたち は あいかわらず 楽しく 遊んで くらす のでした。
Sono koro ōerusan-tachi wa aikawarazu tanoshiku asonde kurasu no deshita.
meanwhile OL-(hon.)-(plur.) as for unchanged/same as ever enjoyably playing spend days (explan.)
Meanwhile the OLs continued as always to spend their days having fun. (PL3)

- *aikawarazu* modifies *tanoshiku asonde kurasu* ("spend [their] days playing enjoyably/having fun").
- *tanoshiku* is the adverb form of the adjective *tanoshii* ("pleasant/enjoyable/fun/merry").
- *no deshita* is the PL3 past form of the explanatory *no desu*. Adding this gives a somewhat heightened "literary" feel. *No deshita* could be thought of literally as "it was the case that ～," or "the situation was that ～."

サラリーマン専科




COOK
2

OOKK
山荘
1

どきな
さい
どきな
さい
COOK
4

飯盒めしかい？
飯盒めしなら
わたしに
まかせなさい
COOK
3

こういうことは
わたしらの
世代が
なんたって
つおいかんね
6

これじゃ
火が弱い
最初は
強火に
しなく
ちゃ
COOK
Lee
5

1 **Sign**: ○○ KK 山荘
Maru-maru *Kēkē* *Sansō*
blank-blank joint stock co. mountain cabin/villa
Blank-blank Inc. Mountain Villa

- ○, read *maru* (literally, "circle"), is a common way of indicating a blank or a variable when writing Japanese. They most commonly come in twos: ○○ *maru-maru*.
- KK stands for *kabushiki kaisha* (actually, the two words together are more commonly pronounced *kabushiki-gaisha*), designating a "joint stock-type company" → "Co./Inc."

2 **Oldtimer**: 飯盒めし かい? 飯盒めし なら わたし に まかせなさい。
Hangō-meshi kai? Hangō-meshi nara watashi ni makasenasai.
mess kit rice/food (?) mess kit rice/food if it is I/me to leave/entrust-(command)
"Is it mess-kit rice? If it is mess-kit rice, leave it to me."
"Cooking rice with your mess kits, eh? In that case, leave it to me." (PL2)

- a *hangō* is a "mess kit/rice cooker" for use over camp fires. Made of aluminum, they have a bent-oval shape when viewed from above and are about 7 or 8 inches tall, with a shallow tray nested under the lid where other food can be warmed/cooked double-boiler style while the rice cooks in the main compartment below.
- *meshi* can also mean "meal," but here it's being used in its original meaning of "cooked rice."
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier feeling.
- *nara* after a noun makes a conditional "if it is" meaning.
- *makasenasai* is a relatively gentle command form of the verb *makaseru* ("leave/entrust to"). *Ni* marks the person to whom the matter is entrusted, so *watashi ni makasenasai* = "leave it to me."

3 **Oldtimer**: どきなさい、 どきなさい。
Dokinasai, dokinasai.
move aside-(command) move aside-(command)
"Step aside, step aside." (PL2)

- *dokinasai* is a relatively gentle command form of the verb *doku* ("move aside/out of the way").

4 **Oldtimer**: これ じゃ 火 が 弱い。 最初 は 強火 にしなくちゃ。
Kore ja hi ga yowai. Saisho wa tsuyobi ni shinakucha.
this if it is fire (subj.) is weak beginning as for strong fire/flame must make it
"As things are, the fire is too weak. At the beginning you must make it a strong fire."
"Your fire is too small. It has to be bigger at first." (PL2)

- *kore ja* (lit. "if it is this") has such idiomatic meanings as "at this rate/under the present circumstances/as things are/with the situation at hand, etc."
- *saisho* = "the very beginning," and *saisho wa* = "as for at the beginning" → "at first."
- ～ *ni shinakucha* is a colloquial contraction of ～ *ni shinaku te wa (ikenai)*, a "must/have to" form of ～ *ni suru*, which means "make it ～."

5 **Oldtimer**: こういう こと は わたしら の 世代 が なんたって つおい かん ね。
Kō-iu koto wa watashi-ra no sedai ga nantatte tsuoi kan ne.
this kind of thing as for I/me-(plur.) 's generation (subj.) say what you will/after all is strong because/so (colloq.)
"As for this kind of thing, our generation is after all the strong one, so . . ."
"After all, for this kind of thing, it's my generation that really knows how it's done." (PL2)

- *-ra* is an informal suffix that makes nouns and pronouns referring to humans (and a few other special cases) into plurals.
- *no* after a personal pronoun makes it possessive, so *watashi no* = "my" and *watashi-ra no* = "our."
- *nantatte* is a colloquial equivalent of *nan to itte mo*, an expression like "no matter what you say/say what you will/when all is said and done/after all."
- *tsuoi* is a corruption of *tsuyoi* ("strong"), and *kan* is a corruptions of *kara* ("because/so").
- *hangō* were standard military equipment during World War II and before, but they have seen only much more limited use in the years since (mainly by campers and mountain climbers), so men of the WWII generation would be among the most familiar with their use.

このように
ふたをうする
までは強火
ふたをうしたら
マキを少し
とりのぞいて
火を弱くするよ
1
やがて
ピチピチと
いう音が
してくる
2
して
こないナ
フタとって
みたら
どうですか？
3
フタは
どんなことが
あっても
とってはいけない
のハハハ
シロートは
それだから
困るヨ
4
Lee
cook
ライス
これでそ
ですか？
5

1 **Oldtimer**: このように ふっとうする まで は 強火。
Kono yō ni futtō suru made wa tsuyobi.
in this way boil until as for strong fire/flame
"Until they boil, a strong fire like this."
"Until they come to a boil, the fire should be strong, like this."

Oldtimer: ふっとうしたら マキ を 少し とりのぞいて 火 を 弱くする。
Futtō shitara maki o sukoshi torinozoite hi o yowaku suru.
when it boils firewood (obj.) a little remove-and fire (obj.) make weaker
"Then when they reach a boil you remove some of the firewood to dampen the fire." (PL2)

- *made* after a verb means "until [that action takes place]."
- *futtō shitara* is a conditional ("when") form of *futtō suru* ("boil") → "when it boils/when they boil."
- *torinozoite* is the *-te* form of *torinozoku* ("take away/remove"). The *-te* form here is being used to indicate the manner of the next mentioned action.
- *yowaku* is the adverb form of the adjective *yowai* ("weak"), and *yowaku suru* means "make it weak/weaker": *hi o yowaku suru* = "make the fire/flame weaker" → "reduce the flame/dampen the fire."

2 **Oldtimer**: やがて ピチピチ と いう 音 が してくる。
Yagate pichi pichi to iu oto ga shite kuru.
soon/by and by (sputtering FX) (quote) say sound (subj.) starts occurring
"Soon a sputtering sound will start to occur."
"Pretty soon it'll start sputtering." (PL2)

- the quotative *to iu* marks *pichi pichi* as the specific nature of the *oto* ("sound").
- *oto ga suru* = "a sound occurs/is made," and *oto ga shite* is its *-te* form. *Kuru* after the *-te* form of a verb often indicates that the action is "beginning/starting to occur," so *oto ga shite kuru* = "a sound begins to occur."

3 **Oldtimer**: してこない ナ。
Shite konai na.
doesn't start occurring (colloq.)
"Hmm, no sputtering." (PL2)

Young Man: フタ とってみたら どうです か?
Futa totte mitara dō desu ka?
lid if remove and see how is (?)
"How would it be if you took off the lid to see?"
"Maybe you should take off the lid and check." (PL3)

- *shite konai* is the negative form of *shite kuru*, and here implies *oto ga shite konai* ("sound doesn't begin to occur").
- *o*, to mark *futa* ("lid") as the direct object, has been omitted.
- *totte* is the *-te* form of *toru* ("take off/remove"), and *mitara* is a conditional ("if/when") form of *miru*, which after the *-te* form of a verb implies "try [doing the action]" or "do [the action] and see."
- *dō desu ka* after a conditional form is like "how would it be if ~"—essentially a way of making a suggestion: "why don't you ~/maybe you should ~."

4 **Oldtimer**: フタ は どんな こと が あっても とってはいけない の。
Futa wa donna koto ga atte mo totte wa ikenai no.
lid as for what kind of thing (subj.) even if occurs must not remove (explan.)
"You should never open the lid [while the rice is cooking], no matter what." (PL2)

Oldtimer: シロート は それ だ から 困る ヨ。 ハハハハハ。
Shirōto wa sore da kara komaru yo. Ha ha ha ha ha.
amateur/novice as for that is/are because/so is a problem (emph.) (laugh)
"As for novices, because they are that way, it's a problem. Ha ha ha ha ha."
"That's the problem with novices. Ha ha ha ha ha." (PL2)

- *donna koto ga atte mo* is an idiomatic expression for "no matter what happens."
- *totte wa ikenai* is a "must not" form of *toru* ("take off/remove").
- *shirōto* refers to an "amateur/novice/greenhorn"—anyone without the proper training or sufficient experience to make them an "expert/professional" at the activity in question.
- *komaru* basically implies "be faced with a problem/be caught in a fix/become distressed," but when it's used to describe another person it usually means that person is the source of the problem/distress.

5 **Young Man**: これ でも ですか?
Kore demo desu ka?
this even if it is is it?
"Even if it is this, is it [so]?"
"Even in this case?" (PL3)

Bags: ライス ライス
Raisu Raisu
Rice Rice

図説現代用語便覧

Zusetsu Gendai Yōgo Binran

A Visual Glossary of Modern Terms

デラックス カンパニー

by Deluxe Company

1 **Narration**: 某 広告代理店 にて
Bō kōkoku dairiten nite
a certain/unnamed advertisement agency at
At a certain ad agency

Yama-chan: あ、 どうも、 ごぶさた です。
A, dōmo, gobusata desu.
(interj.) (greeting) first time in long time is
"Oh, hi there, long time no see." (PL3)

Co-worker: よー、 カメラマン の 山ちゃん。
Yō, kameraman no Yama-chan.
(greeting) cameraman who is (name-dimin.)
"Hey! If it isn't Yama-chan the cameraman!" (PL2)

- *dōmo*, essentially an intensifier, also serves as an all-purpose word of greeting that can be either formal or quite informal depending on the context.
- *gobusata desu* is a less formal equivalent of *gobusata shite imasu*, a greeting used with someone you have not seen or heard from in a long time.
- *yō* is an informal greeting, "Hi!/Hey!/Yo!" used by male speakers.
- *Yama* here represents the first kanji of his surname, which could be *Yamada* or *Yamazaki* or *Yamamoto*, etc. It's quite common for adult friends/associates to call each other by the first kanji (or syllable) of their surname plus the diminutive *-chan*.

2 **Co-worker**: なん だー、山ちゃん、 まっ黒 じゃない。
Nan dā, Yama-chan, makkuro ja nai?
what is (name-dimin.) (emph.)-black is not
"What is it, Yama-chan? You're completely black, are you not?"
"Hey, what's with that dark tan, Yama-chan?" (PL2)

- まっ (*ma*) is an intensifying prefix, which when used with colors implies "red as red can be/black as black can be," etc.
- *ja nai* literally looks like "is not," but this is a rhetorical question: "you are ~, are you not? (Yes, you are!)" → *makkuro ja nai* = "you're completely black."

3 **Yama-chan**: やー、ここんとこ、ロケ ばっか で、
Yā, koko n toko, roke bakka de,
(interj.) recently location only/all alike (cause/reason)
"Well, lately it's been one location [shoot] after another, so . . ."

Yama-chan: グアム いって、ハワイ まわって、
Guamu itte, Hawai mawatte,
Guam went-and Hawaii toured-and
今朝 帰ってきた んです よ。
kesa kaette kita n desu yo.
this morning came back (explan.) (emph.)
"I went to Guam, travelled around Hawaii, and just got home this morning." (PL3)

- *yā* here is contracted from *iyā*, which often serves as a "warm-up"/hesitation word like "well."
- *koko n toko* is a colloquial expression for "recently."
- *roke* is short for *rokēshon*, from the English "location."
- *bakka* is a contraction of *bakkari*, a colloquial *bakari* ("only/all alike")—here implying all his work recently has been on location.
- *itte* is from *iku* ("go"); *mawatte* is from *mawaru* ("go around/tour").

4 **Co-worker**: でも、 お前、 首 の うしろ、
Demo, omae, kubi no ushuro
but you neck of behind/back
ファンデーション おちてる ぜ。
fandēshon ochiteru ze.
foundation has come off (emph.)
"But, you know, here on the back of your neck your foundation has rubbed off." (PL2)

Narration: 虚飾 の 世界 である。
Kyoshoku no sekai de aru.
affectation of world is
It's a world full of affectation. (PL2)

- *ochiteru* is a contraction of *ochite iru* ("has fallen/rubbed off"), from *ochiru* ("come/fall/rub off") *Ze* is rough, masculine emphasis

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デラックス カンパニー

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1 **Kōichirō**: オレ の リゾート は もちろん ユースホステル さ。
Ore no rizōto wa mochiron yūsu hosuteru sa.
I/me 's resort as for of course Youth Hostel (emph.)
"My vacation resort is a Youth Hostel, of course." (PL2)

- *sa* gives authoritative/confident emphasis at the end of a sentence in informal speech, usually taking the place of *da/desu* ("is/are"); this use is mostly masculine.

2 **Kōichirō**: オオ、 ながめ の いい 部屋 だ。
Ō, nagame no ii heya da.
(exclam.) view (subj.) good room is
"Ahh, a room with a great view." (PL2)

- *nagame no ii* is a complete thought/sentence ("the view is good") modifying *heya* ("room"). In modifying clauses, *no* often marks the subject instead of *ga*.

3 **Kōichirō**: ユースホステル の レクレーション と いえば
Yūsu hosuteru no rekurēshon to ieba
Youth Hostel of/at recreation (quote) if/when say
ギター さ。 フフフフ
gitā sa. Fu fu fu fu
guitar (colloq.) (laugh)
"And for recreation at the Youth Hostel, I take along my guitar. Heh heh heh heh." (PL2)

Girls (imagined): ステキー!! コーイチロー さん!
Suteki–!! Kōichirō-san!
wonderful/brilliant (name-hon.)
"Oooh, you're so cool, Kōichirō!" (PL2)

- *to ieba* is literally a quotative "if you/I speak of," but it's often essentially the same as the topic marker *wa* ("as for ～").
- *suteki* is a highly versatile word for expressing enthusiastic approval/admiration; when applied to a person it can mean "wonderful/nice/cute/handsome/macho/lovely/talented/brilliant/cool/hip," etc.

4 **Grandpa**: お兄さん、 「矢切りの渡し」 たのむ よ。
Oniisan, "Yagiri no watashi" tanomu yo.
older bro./buddy (traditional ballad title) request (emph.)
"Hey buddy, do *Yagiri no Watashi* for us." (PL2)

Narration: 今どきの ユースホステル に
Imadoki no yūsu hosuteru ni
today's Youth Hostels to
ヤング の ギャル は こない のであった。
yangu no gyaru wa konai no de atta.
young who are gals as for don't come (explan.)
He discovered that young women don't go to Youth Hostels these days.
遊び上手 の 方々 が いっぱい...
Asobi-jōzu no katagata ga ippai...
good at play who are people (subj.) is/are full
They're full of people who know how to have a good time on the cheap.

- *o-niisan* (or just *niisan*) literally means "older brother," but it's often used as a generic term of address for young men in their upper teens and twenties (approximately—the older the speaker, the older he's likely to apply *o-niisan*) → "young man" or "bud/buddy."
- *konai* is the negative form of *kuru* ("come").
- *no de atta* is a past form of explanatory *no da*, so it's literally like "it was the case that ～." Using the past form here gives it the feeling that that's what proved to be the case when he got there
- *asobi* is a noun form of *asobu* ("play" including such things as taking pleasure trips) and *jōzu* = "good/skillful at"; adding the suffix *jōzu* to an action noun can mean the person is good at finding low-cost deals in that activity.

5 **Note**: シニア に 人気 だそうである。 (本当)
Shinia ni ninki da sō de aru. (hontō)
seniors among popular are-(hearsay) truth
They say Youth Hostels are popular among seniors. (True)

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1 **Sound FX**: プルルルル
Pururururu (sound of phone ringing)

Boss: チッ！ 電話 が 来た！ 奴 から か？
Chi! Denwa ga kita! Yatsu kara ka?
(interj.) phone (subj.) came guy/fellow from (?)
"Damn! It's the phone. Is it from him?" (PL2)

- *chi!* is an interjection—actually, not much more than a sound, like clicking one's tongue—of disgust/irritation/chagrin: "Sheesh!/Cripes!/Damn!"
- *kita* is the plain/abrupt past form of *kuru* ("come").
- *yatsu* is an informal/slang word for "fellow/guy"; it's sometimes used as a derisive "him," with the feeling of "that idiot/jerk."

2 **Caller**: いい か？ よぉーく 聴け。 オレ だ!!
Ii ka? Yōku kike. Ore da!!
good/OK (?) well/carefully listen I/me is
"OK, now, listen carefully. It's me!!" (PL2)

30分 だけ 待ってやる。
Sanjuppun dake matte yaru.
30 minutes only will wait-(for you)
"I'll wait just 30 minutes." (PL2)

- *ii ka* is literally the question "is it good/OK?," but it's used when beginning admonitions/instructions like "All right now, listen up!"
- *yoku* (the *yo* is elongated here for emphasis) is the adverb form of *ii/yoi* ("good/fine/OK") → "[do the action] well/thoroughly/carefully."
- *ore* is a rough, masculine word for "I/me."
- *matte* is the *-te* form of *matsu* ("wait"), and *yaru* after the *-te* form of a verb means the action is done for the benefit of someone else—here the listener. The implication is that the caller is doing the listener a special favor by waiting that long.

3 **Caller**: もし 30分 たっても 来なければ
Moshi sanjuppun tatte mo konakereba
if 30 minutes when passes if don't come

わかってる だろー な。
wakatteru darō na.
know/understand probably/[I] suppose right?
"If you don't show up in 30 minutes, I presume you know what will happen." (PL2)

- *moshi* plus a conditional form combine to give the meaning of "if."
- *tatte mo* is the "even when" form of *tatsu* ("[time] passes"), and *konakereba* is a conditional "if" form of *konai* ("not come"), from *kuru* ("come") → "if [you] don't come even when 30 minutes pass."
- *wakatteru* is a contraction of *wakatte iru* ("know/understand").

4 **Sound FX**: ガチャン
Gachan (sound of setting down handset)

Boss: また 2丁目 の 山田 だ。ミックスピザ1コ だって よ。
Mata nichōme no Yamada da. Mikkusu piza ikko da tte yo.
again 2 chōme of (name) is mixed pizza 1 count is (qte) (emph)
"It's Yamada in Ni-chōme again. He wants a mixed pizza." (PL2)

Employee: どうして まともに 注文しない んだ、 アイツ は?
Dōshite matomo ni chumon shinai n da, aitsu wa?
why straightforwardly not order (explan.) that guy as for
"Why doesn't that guy just order normally?" (PL2)

- most Japanese streets don't have names; instead, sections of town have names, and are subdivided into numbered *chōme* ("blocks"—though typically they will have a number of smaller streets/alleys running through them), which are in turn divided into numbered *banchi* ("sub-blocks" which may or may not correspond to street/alley divisions within the larger block), and finally each individual house/lot is numbered as well. This system accommodates the fact that few Japanese cities are laid out on a grid.
- *da tte* indicates that he's quoting what the caller said.
- *chūmon*= "order [for food/merchandise/etc.]," and *chūmon suru* is its verb form, "order [something]." *Chūmon shinai* is the negative form of the verb.
- *aitsu* is a contraction of *ano yatsu* ("that guy/fellow"). The syntax is inverted; normal order would be *Aitsu wa dōshite matomo ni . . .*

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1

Sound FX: ボン
Bon
Boom (effect of appearing out of thin air)

Angel: コーイチロー よ、
Kōichirō yo,
(name) (address)
"O Kōichirō,"

ムダに 人生 を 過ごしてはいかん ぞ。
muda ni jinsei o sugoshite wa ikan zo.
wastefully life (obj.) must not pass (emph.)
"you must not pass your life in vain pursuits." (PL2)

Angel: 今日 は おまえ に いい モノ を あげよう。
Kyō wa omae ni ii mono o ageyō.
today as for you to good/fine things (obj.) shall give
"Today I shall give you some wonderful things." (PL2)

- *yo* after a personal name when addressing someone directly is similar to "O" before the name when addressing someone in English.
- *sugoshite* is the *-te* form of *sugosu* ("pass [time]"), and *ikan* is a masculine colloquial equivalent of *ikenai* ("no good/won't do"); *sugoshite wa ikan* is essentially a "must not" form of *sugosu*.
- *zo* is a rough, masculine particle for emphasis.
- *ii mono* (lit., "good/fine thing") often carries the nuance of "something everyone wants to have."
- *ageyō* is the volitional ("let's/I shall") form of *ageru* ("give [to someone]").

2

Angel: BSアンテナ に WOWOW の デコーダ じゃ。
Bii-esu antena ni wau-wau no dekōda ja.
broadcast satellite antenna and satell. station of decoder is
"Here's a satellite dish and a WOWOW decoder." (PL2)

- *antena* is a katakana rendering of the English word "antenna," and *dekōda* is a katakana rendering of "decoder."
- *ni* can be used to mean "and" between pairs of things that belong together or that are typically spoken of together.
- WOWOW is a privately-owned satellite TV station.
- *ja* is used by many older male speakers as a substitute for *da/desu* ("is/are").

3

Angel: しっかり 教養 を 高める が よい。
Shikkari kyōyō o takameru ga yoi.
firmly/thoroughly education/culture (obj.) heighten (subj.) is good
"[Use them to] thoroughly heighten your knowledge."
"Use them to broaden your horizons." (PL2)

- *shikkari* is an adverb meaning "in a firm/strong/diligent/thorough manner."
- *ga yoi* after the plain, non-past form of a verb makes a relatively gentle command.

4

Kōichirō: あっ、 まって、テレビ が ない。
A, matte, terebi ga nai.
(interj.) wait-(request) TV (subj.) not have
"Oh, wait, I don't have a TV." (PL2)

Bill Collector: ちわー。 NHK です。
Chiwā. Enu-etchi-kē desu.
(greeting) (TV station name) is
"H'llo-o-o. I'm from NHK." (PL3)

- *matte* is the *-te* form of the verb *matsu* ("wait"); the *-te* form of a verb is often used to make informal requests in colloquial speech.
- *chiwā* is a contraction of *konnichi wa*, the standard daytime (mostly afternoon) greeting, like "Hello/Good day/Good afternoon."
- NHK is Japan's commercial-free, quasi-national TV station, funded through the *jushin-ryō* ("reception/viewing fee") that it is authorized to collect from all TV owners for regular over-the-air programming. Owners of BS antennas/dishes are assessed an additional fee on the presumption that they watch NHK's two unscrambled satellite stations. NHK's bill collectors have a reputation for keeping a sharp eye out for any newly installed BS equipment as they make their monthly rounds through neighborhoods

Lesson 58 • *Me, Myself, and I* (Part II)

In Part I of our look at ways to say me, myself, and I, we focused mainly on *watashi* (and its relatively close variants), *boku*, and *ore*—what might be termed the "Big 3" of Japanese first-person pronouns. In this lesson we survey a few of the not-quite-so-common ways to refer to yourself.

Some of these are best left to the native speakers (unless you're trying for a laugh). That's true in most cases for the dialect forms, which are likely to sound quite incongruous coming from the mouth of a non-native speaker. You might also want to take a pass on *shōsei*, which can sound affected. Our purpose for including them here is mainly to help you learn to recognize them.

Others you will find more useful. Not everyone will have the kind of contacts with Japanese clients or associates that require the formal *temae*, but most will encounter occasions when *kotchi* is more natural than *watashi*, or when *uchi no* is the best way to say "my" or "our." And if you have contact with Japanese children, you'll want to learn to use the right "kinship term" for referring to yourself when speaking with them.

There is a seemingly endless supply of first-person pronouns in Japanese and its dialects, so we've really only scraped the surface of the subject. Our aim is to give you a feel for some of the variations, and perhaps even provide some insight into the Japanese concept of "self."

Wate

Ishikawa and Ibashi are both working at a restaurant in Kyoto and live in the restaurant's dorm. As they walk back to the dorm one day, Ibashi bumps into an acquaintance—the proprietor of a neighboring restaurant. The proprietor invites Ibashi to have a cup of coffee with him, so Ishikawa excuses himself.

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Ishikawa: ホナ、 ワテ 先に 帰っとる わ。
Hona, wate saki ni kaettoru wa.
well then I/me first/ahead be going home (colloq.)
"Well then, I'll be going home ahead of you."
"Well then, I'll go on ahead." (PL2-K)

- *hona* is a Kansai dialect equivalent of *sore nara* ("if it is so/in that case"), often used like "well then" at the beginning of a sentence. Kansai is the area centering on Kyoto, Osaka, and Kobe.
- *kaettoru* is a contraction of *kaette oru*, a Kansai dialect equivalent of *kaette iru*, from *kaeru* ("go home"); *oru* often replaces *iru* in Kansai dialect.
- with a falling intonation, men can use the particle *wa* (generally described as feminine) without sounding effeminate; this use is especially common in Kansai dialect

Wate can be considered Kansai dialect – though you may run into it almost anywhere. It comes from the feminine *watai*, which is a contraction of *watashi*. *Wate* was also feminine at first, but it has come to be used by males as well.

Uchi

Chie knows she's late for supper, but when she gets home she plays innocent by expressing surprise at how early her mother, who runs a small restaurant, has opened for business. Then she acts like she has just this moment realized that she's late.

© Haruki Etsumi / *Jarinko Chie*, Futabasha

Chie: ウ、　ウチ　が　遅かった　んか。
U-　*uchi*　*ga*　*osokatta*　*n ka?*
(stammer)　I　(subj.)　was late　(explan.-?)
"I- is it that I am late?
"I- I guess it's me that's late." (PL2-K)

- the subject marker *ga* throws the emphasis on the subject, like "it's me/I'm the one [instead of someone else]"—here implying "I'm the one that's late instead of Mom being early."
- *n ka* is a contraction of *no ka*, a question form often used rhetorically when observing/confirming something for oneself, with the feeling of "So it's that ~, is it?/I guess/it seems."
- *osokatta* is the plain/abrupt past form of *osoi* ("late") but since she is commenting on her present situation, it's more natural to use present tense in English.

This use of *uchi* in place of *watashi* is feminine, and heard mostly in Kansai. When it's heard elsewhere, it tends to be from teenage and younger girls.

A different *uchi*

This mother has just explained to Kirita that newborn babies don't move around a whole lot, but once they are strong enough, they become very active. She is proud that her own baby has learned to crawl towards people holding cameras.

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Mother: 動いてる　赤ちゃん　て　ほんとに　かわいい　の　よ。
Ugoiteru　*akachan*　*te*　*honto ni*　*kawaii*　*no*　*yo.*
moving　baby　as for　really　cute　(explan.)　(emph.)
"Active babies are really so cute." (PL2)
うち　の　が　ビデオ　で　ずーっと　録ってる　ん　だけど…
Uchi　*no*　*ga*　*bideo*　*de*　*zūtto*　*totteru*　*n*　*dakedo…*
home/family　of　(subj.)　video　with　all along　has been recording　(expl.)　but/and
"My husband's been videotaping ours right from the start, and . . ."
(PL2)

- *ugoiteru* is a contraction of *ugoite iru*, from the verb *ugoku*, "move."
- *te* is an equivalent of the quotative phrase *to iu no wa* ("as for what is called ~"), which often replaces the topic marker *wa* ("as for") in colloquial speech.
- *honto* is a shortened *hontō* ("truth/true"), and *honto ni* = "truly/really."
- *uchi no* ("of [my] home/family") here implies *uchi no shujin* ("master of my home/family" → "my husband").
- *zūtto* has been elongated from the normal *zutto* for emphasis.
- *totteru* is a contraction of *totte iru*, from the verb *toru*, which when written with this kanji means "to film/take a picture/record a video."

The original meaning of *uchi* is "inside/within," and in standard Japanese it's frequently used to refer to the speaker's own home/family, company or other "inside" group—which usually makes it like the plural "we/us" rather than "I/me" (*uchi wa* = "as for us" → "we"; *uchi no* = "belonging to us" → "our"). But as seen here, *uchi no* can also correspond to the singular "my" in some cases. Both men and women can use this *uchi*

Ora

Tagosaku has unexpectedly appeared on his friend's doorstep with suitcase in hand. His reluctant hosts ignore him as best they can, eating their supper and then rolling out their futon to go to bed. Undeterred, Tagosaku wonders where he will be sleeping.

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Tagosaku: オラ の ふとん は?
Ora no futon wa?
I/me 's futon as for
"So where's my futon?" (PL2)

- *no* after any word meaning "I/me" makes a possessive pronoun, "my/mine."
- stating just a topic + *wa* ("as for") with the intonation of a question asks very generally about the status/condition/location, etc. of that topic.

Ora is essentially a variation of *ore*, the rough, masculine word for "I/me." It has a provincial or lower-class feeling when used by adults.

Oira

Kāchan asks her family the inevitable daily question in order to prepare for her trip to the grocery.

© Tachibanaya Kikutarō / *Beranmei Tōchan*, Take Shobo

Kāchan: 夕飯 は なん に しよう かねい?
Yūhan wa nan ni shiyō ka nei?
dinner as for what to do/make I wonder
"I wonder what I should make for dinner?"
"What would you like for dinner?" (PL2)

Kazuo: おいら おでん が いい な。
Oira oden ga ii na.
I/me stew (subj.) good (colloq.)
"I'd like *oden*." (PL2)

Tōchan: おいら は トンカツ。
Oira wa tonkatsu.
I/me as for pork cutlets
"I'm for *tonkatsu*." (PL2)

- *ka nei* is dialect for *ka ne*, which makes a question like "I wonder what/how/when/who/etc." Here she's essentially asking for requests/suggestions.
- *oden* is a type of Japanese stew made by boiling a variety of *nerimono* (練り もの, processed fish-paste products) such as *chikuwa*, along with *konnyaku*, tofu, daikon radish, and potatoes in a kelp and soy stock.
- *tonkatsu* refers to breaded, deep-fried pork cutlets.

Oira may have derived from *ore-ra*, a plural form of the masculine *ore*, but it's used today for the singular "I/me." It's associated with the Edokko dialect of the old merchant class section of Tokyo, as well as several other dialects, and feels a little softer than *ore*.

Oidon

Ōyama, who is a *rōnin* (student unable to enter college because of low test scores), is feeling especially good today, having been given extra attention from a pretty student at the college where he works, as well as having been given a gift of sweets from another woman.

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Ōyama: おいどん 今晩 しあわせ。
Oidon konban shiawase.
I tonight fortunate/happy
"Tonight, I'm happy." (PL2)

- *wa*, to mark *oidon* as the topic, has been omitted.
- strictly speaking, *shiawase* is a noun for "happiness," but here it implies *shiawase da/desu* ("am/is/are happy").

Oidon is most closely associated with the dialect of southern Kyushu. It is masculine and can be either singular or plural.

Shōsei

Ever since a bar hostess commented that Arima seemed to have put on some weight, he has been struggling with a diet. Finally he is able to announce to his coworkers that he has lost five kilos (11 pounds). The triumphant theme song from "Rocky" is echoing in his head.

Arima: 小生 の 頭 の 中 で つねに 音楽 が 鳴り響いている。
Shōsei no atama no naka de tsune ni ongaku ga narihibiite iru.
I/me 's head of inside in always music (subj.) is ringing/reverberating
なんだ か わかる か?
nan da ka wakaru ka?
what is (?) know (?)
"There's a tune that keeps going around and around in my head. Can you guess what it is?" (PL2)

- *narihibiite iru* is from *narihibiku* ("ring out/reverberate").
- an abrupt question ending in *ka* followed by *wakaru* ("come to know" or "can know") makes an indirect question: "do you know what/when/who/how ~ ?" or "can you guess what/when/who/how ~ ?" *Da* never comes before *ka* in direct questions, but it often does in indirect questions.

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Shosei is a masculine, humble word for "I/me." It mostly occurs in written language and sounds somewhat affected when used in speech.

Temae

This woman, Torizō of Kioroshi, has come to reclaim a slave woman belonging to her clan. The slave escaped with the help of the samurai known as Kozure Ōkami ("Wolf with a Child"), who travels with his young son. When the samurai refuses to turn over the slave, Torizō threatens him.

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Torizō: もし　てまえども　が　おさむらいさま　を
Moshi temae-domo ga o-samurai-sama o
if I-(plur) (subj.) (hon.)-samurai-(hon.) (obj.)
殺し　に　かかったら　どう　なさいます?
koroshi ni kakattara dō nasaimasu?
killing (purpose) if began what do/will do
"If we were to set out to kill you, what would you do then?" (PL4)

- *-domo* turns nouns referring to people into plurals, so *temae-domo* = "we/us"; *-domo* is humble when used to refer to one's own group, but condescending/insulting when used for others.
- *o-samurai-sama* here serves as a very polite "you."
- *kakattara* is a conditional ("if/when") form of *kakaru*; ～ *ni kakaru* means to begin/commence activities aimed at a certain purpose.
- *dō* = "what/how," and *nasaimasu* is the polite form of the PL4 verb *nasaru* ("do"), equivalent to *suru*, so *dō nasaimasu?* = *dō suru?* = "what will you do?"

Temae is another humble word for "I/me" that's quite formal in feeling. It's used more by men than women but can be used by either sex. *Temae* can also be a polite "you," or when slurred as *temē*, an insulting "you."

Waga

One-time head clerk Umekichi has become the high-ranking Zen priest Shinkai, too lofty and important to see just anyone. Although he made time to see his former master, the merchant Sasaya, he calls him by his first name and speaks to him in the abrupt forms to which he has grown accustomed in his new rank. Later he seeks Sasaya out to apologize for his disrespectful behavior.

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Shinkai: わが　増上慢　を　お許しください。
Waga zōjōman o o-yurushi kudasai.
my arrogance (obj.) (hon.)-forgive-(request)
"Please forgive my arrogance." (PL4)

- *zōjōman* is a Buddhist term for believing/acting like you are more worthy/enlightened/virtuous than you really are → "arrogance/conceit."
- *o-yurushi kudasai* is a PL4 humble equivalent of *yurushite kudasai* or *yurushite kure* ("please forgive," PL3 and PL2, respectively), from *yurusu* ("forgive").

Waga comes from the classical *wa* ("I/me") + *ga* (equivalent to modern *no*), which makes it essentially the same as *watashi no* ("my"). But *waga* can be either singular or plural, "my" or "our." It has a "literary" feeling, and in modern Japanese tends to be used only in certain set expressions.

Kotchi/Kochira

Department Head Medaka lost face when the wrong pet supplies were sent as a midsummer gift to an important client. To make up for the blunder, the General Affairs staff arranged for a complete flea fumigation of the client's house. A short while later, Department Head Medaka comes to thank the staff, saying the client was ecstatic over the improved conditions at home for his wife, who had been suffering from an allergic reaction to her cats' fleas.

Medaka:

こっち　も　キミたち　の　おかげで
Kotchi　mo　kimi-tachi　no　okage de
this side/I　also　you-(plur.)　's　thanks to

面目　　を　保つ　ことができて　助かった。
menboku　o　tamotsu koto ga dekite　tasukatta.
face/honor (obj.) preserve　was able to-and　was helped/saved

"Thanks to you, I've been able to preserve my honor. I'm very grateful." (PL2)

また　来年　の　お中元　も あれで　頼む　よ。
Mata　rainen no o-chūgen　mo are de　tanomu　yo.
again　next year　's summer gift　also that with　request (emph.)

"Please go with that for next year's *o-chūgen*, too." (PL2)

- *menboku o tamotsu* is literally "preserve face/honor."
- *koto ga dekiru* after the plain form of a verb essentially makes a potential form. "can/be able to [do the action]."
- *tasukatta* is the plain/abrupt past form of *tasukaru* ("be helped/saved"). It's frequently used as an expression of gratitude.
- *o-chūgen* (the honorific *o-* is almost always included) refers to the custom of giving gifts at midsummer to one's boss, important business associates, and other social superiors, as a token of gratitude for favors received. The gifts themselves are also called *o-chūgen*.

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Kotchi and its more formal equivalent *kochira* literally mean "this side/direction," but they're often used to mean either "I/me" or "we/us." They can be used by either sex.

A 3rd-person "I"

Having lost patience with the endless demands of her husband and son on their summer vacations, the mother of the family has proclaimed that today will be her own vacation. So, it is up to the father and son to do the daily chores.

© Usui Yoshito / *Kureyon Shin-chan*, Futabasha

Father: 父ちゃん は　ママ　の　代わりに 洗たく を!!
Tōchan　wa　mama　no　kawari ni　sentaku　o!
father　as for　mother　of/for　as substitute　laundry　(obj.)

"Daddy will do the laundry instead of Mommy!" (PL2)

- the verb has been left off the end of the sentence, but we can assume it would be *suru* or *yaru* ("do/will do").

Much as English-speaking parents refer to themselves as "Daddy" or "Mommy" with their small children, Japanese parents often use various forms of *otōsan* ("father") or *okāsan* ("mother") in place of *watashi* (or equivalents); but Japanese parents are likely to continue doing so all their lives, even after their children are grown. Similarly, when speaking to other people's children, adults refer to themselves variously as *oniisan/onēsan* ("brother/sister"), *ojisan/obasan* ("uncle/aunt"), or *ojiisan/obāsan* ("grandpa/grandma") depending on their age, and teachers refer to themselves as *sensei* when speaking to young students.

Sorry, Wrong Number

by William Marsh

All incoming telephone calls may be divided into two basic categories. There are the ones you are happy to receive—and the other ones.

Of the latter category, the most benign are ***meiwaku denwa*** (迷惑電話): annoyance calls. The classic perpetrator of *meiwaku denwa* is the salesperson who rings you up unsolicited. A related *meiwaku* is the stranger who shows up on the doorstep, stabbing the button of your *intahon* (インタホン), or intercom system. (Since the subject is telephony, let it be noted that *intahon* systems are tremendously popular in Japan, the country where nobody but Ishihara Shintarō can say no. To a namby-pamby housewife, the *intahon* is magic: it helps her avoid opening the door to all those pushy purveyors of cosmetics, new religions, shoe repair, or organ lessons. At the very least, the *intahon* helps her avoid opening the door without first brushing her hair and reshuffling the larger hunks of irreducible flotsam that typically clog Japanese entries. In the land of the meek, this is major counterinsurgency.)

Phone calls placed by a friend, relative, or acquaintance can achieve *meiwaku* status if the party persistently makes them at inopportune moments like the dinner hour or the middle of the night, or just too often. At long last the gloves come off: "*Hakkiri itte, meiwaku desu yo!*" ("Putting it plainly, this is getting to be a pain in the ass!")

The most common type of unwanted telephone call is, of course, the wrong number. Known as ***machigai denwa*** (間違い電話, "mistake calls"), these inevitable jerkings of a stranger's chain provide splendid opportunities for the perpetrators to prove exactly how polite they really are.

Before moving into the area of phone mischief carried out by amateurs, the point should be made that ***sagiya*** (詐欺屋)—professionals who practice such forms of fraud (*sagi*) as enticing elderly couples to invest their savings in dummy companies—make liberal use of the telephone to introduce themselves and their schemes. Like their counterparts elsewhere, Japan's con men assemble an advance profile of their gull (*kamo*, or duck, in Japanese), which helps them to seamlessly execute their ***shin'yō sagi*** (信用詐欺), or confidence game. Anybody can pick up the phone, of course, including teenagers and bored misfits of all ages, which brings us to the all too familiar world of ***itazura denwa*** (いたずら電話): prank calls. The ones where you answer and are met with silence are called ***mugon*** (無言, "no words") ***denwa***. Your basic heavy breather on the other end is tagged an ***umeki-goe*** (呻き声, "panting, gasping voice"), while those who insist on verbally sharing with you tidings of the imminence of their arrival in the land of ecstasy are known as ***"itteru" goe*** (行ってる声, "'I'm going! I'm going!' voices").

As I discovered when my wife and I tried to retaliate against a prankster a couple years ago, both the phone company and the Ministry of Posts and Telecommunications have been loath to step in and protect victims, doubtless regarding intervention as a sticky, no-win situation for themselves. (Here the difference between a culture at the mercy of lawyers and one at the mercy of bureaucrats becomes clear.) The phone company flack actually came right out and told us that the rights of corporations and others to call individuals outweighed the rights of said individuals to screen out unwanted calls. We were then advised to get a ***nijū bangō*** (二重番号, "two-tier number")—in short, to pay for two lines, preserving our official, or "up-front," number (表番号, ***omote bangō***) but adding a back-up, or "rear," number (裏番号, ***ura bangō***). For a mere seven dollars a month extra, we could switch our *omote-bangō* off at given moments so that callers get a phone company recording saying we're unavailable, then tell all who require the info our back number, thus thankfully eliminating any social discomfort that identifying and screening out the source of harrassment might cause our service provider.

We did it.

In May 1996, the government began taking modest steps to reverse this stance in the name of individual *puraibashii*. That the English word "privacy" was used to convey the concept speaks volumes.

In a technological twist not quite possible a few years back, the party who had been harassing our home at all hours inadvertently identified himself. It was a film director I'd broken with. One day he called our house with his ***keitai denwa*** (携帯電話, "portable phone"), but punched the wrong button when he heard our ***rusuban denwa*** (留守番電話, "answering machine") kick in. Waiting for us on our return was a full cassette of desultory conversation from the car where he was location-hunting. I played the tape for some mutual acquaintances, and, lo and behold, our phone stopped ringing at three in the morning.

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vocabulary summary

From *Kekkon Shiyōyo*, p. 17

定番	*teiban*	standard/favorite
曲	*kyoku*	musical piece
渡す	*watasu*	hand over/pass to
ゆっくり	*yukkuri*	in a leisurely manner
検討する	*kentō suru*	consider/examine
決める	*kimeru*	decide
披露宴	*hirōen*	wedding reception
戻る	*modoru*	return (*v.*)
休憩	*kyūkei*	[coffee/lunch] break
主任	*shunin*	supervisor
イヤミ	*iyami*	sarcasm/flack
仕事	*shigoto*	work (*n.*)
大切	*taisetsu*	precious/important
落ちつく	*ochitsuku*	become calm/calm down
文句	*monku*	complaints/gripes
打ち合わせ	*uchiawase*	planning session
一方的に	*ippō-teki ni*	unilaterally
だんな様	*danna-sama*	husband-(hon.)
理解	*rikai*	understanding
一生	*isshō*	all life long
探す	*sagasu*	seek
よけいな	*yokei na*	excessive
けんかする	*kenka suru*	fight (*v.*)
飽きずに	*akizu ni*	without growing tired
写真	*shashin*	photos
新郎	*shinrō*	groom
新婦	*shinpu*	bride
胃	*i*	stomach (*n.*)
穴	*ana*	hole
幸せ	*shiawase*	happiness
以前の	*izen no*	former
ばかげてる	*bakageteru*	is foolish
図星	*zuboshi*	bull's eye
図式	*zushiki*	diagram/graph (*n.*)
総合的な	*sōgō-teki na*	all-encompassing
暮らす	*kurasu*	live/make a living
楽	*raku*	pleasure/fun
想像する	*sōzō suru*	envision/imagine
不幸	*fukō*	unhappiness
失敗する	*shippai suru*	fail (*v.*)
過去	*kako*	past
人生	*jinsei*	life
繰り返す	*kurikaesu*	repeat (*v.*)

From *Crayon Shin-chan*, p. 34

復習する	*fukushū suru*	review (*v.*)
まず	*mazu*	first of all
映画	*eiga*	movie
愛	*ai*	love (*n.*)
語らう	*katarau*	talk together
ゆうかい魔	*yūkai-ma*	kidnapper
うるさい	*urusai*	noisy
コケにする	*koke ni suru*	make a fool of [someone]
消える	*kieru*	disappear
実は	*jitsu wa*	actually
突然	*totsuzen*	suddenly/unexpectedly
いなか	*inaka*	countryside/home
着く	*tsuku*	arrive

From *Selected Works of Ishii Hisaichi*, p. 46

関の声	*toki no koe*	battle cry
部隊	*butai*	corps/battallion/unit
漂着する	*hyōchaku suru*	drift/wash ashore
旅費	*ryohi*	travel expenses
かせぐ	*kasegu*	earn
飢饉	*kikin*	famine
続く	*tsuzuku*	continue
一揆	*ikki*	uprising
事態	*jitai*	situation
切迫する	*seppaku suru*	[situation] becomes tense

From American Comics, p. 48

魅力	*miryoku*	appeal/charm (*n.*)
赤毛	*akage*	redhead
昔	*mukashi*	long ago
ひげ	*hige*	whiskers
話題	*wadai*	topic
命	*inochi*	life
時限	*jigen*	[school] period
体育	*taiiku*	physical education
暴力	*bōryoku*	violence
知的	*chiteki*	intelligent
ためになる	*tame ni naru*	be beneficial
番組	*bangumi*	[TV] program
ありがたい	*arigatai*	fortunate

From *Sarariiman Senka*, p. 75

専科	*senka*	seminar
絵本	*ehon*	picture book
アリ	*ari*	ant
せっせと	*sesse to*	industriously
働く	*hataraku*	work/labor (*v.*)
キリギリス	*kirigirisu*	grasshopper
つらい	*tsurai*	trying/painful
あいかわらず	*aikawarazu*	unchanged/same as ever
まかせる	*makaseru*	leave/entrust to
どく	*doku*	move aside
世代	*sedai*	generation
ふっとうする	*futtō suru*	boil (*v.*)
強火	*tsuyobi*	strong fire/flame
マキ	*maki*	firewood
とりのぞく	*torinozoku*	take away/remove
弱くする	*yowaku suru*	make weaker
音	*oto*	sound (*n.*)
フタ	*futa*	[pot] lid
シロート	*shirōto*	amateur/novice
困る	*komaru*	be troubled

From *A Visual Glossary of Terms*, p. 82

首	*kubi*	neck
うしろ	*ushiro*	behind/in back of
ながめ	*nagame*	view (*n.*)
たのむ	*tanomu*	request
まともに	*matomo ni*	straightforwardly
注文する	*chūmon suru*	order [food] (*v.*)
ムダに	*muda ni*	wastefully
教養	*kyōyo*	culture/education
高める	*takameru*	heighten

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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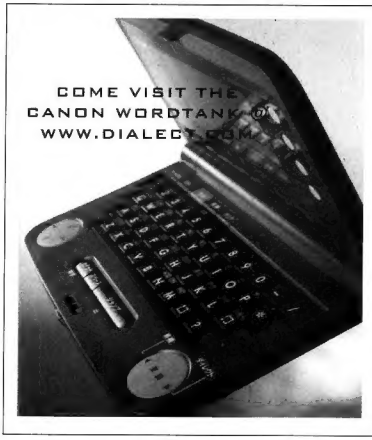

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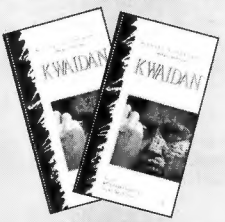

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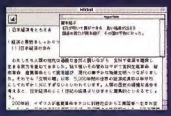

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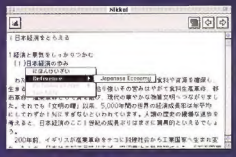

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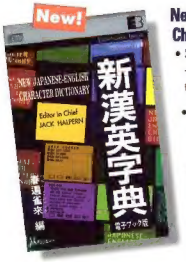

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